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VOL. XIX.

PHILADELPHIA, PA., MARCH, 1901.

NO. 3.



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MAVUSCRIPTS.—All manuscripts intended for publication should be addressed to THE ETUDE, 1708 Chestunt Street, and should be written on one side of the sheet only. Contributions on topics connected with music teaching and music study are solicited. Those that are not a variable will be returned.

THEODORE PRESSER. 1708 Chestnut St., Philadelphia, Pa.

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WE call attention to the pages in the department of Woman's Work in Music as the first of a series of studies in topics suitable for club-reading and discussion. It will be found a good plan to take this material, read and talk over it together, and then select points for further study and investigation. We would suggest that, in towns where there is no regularly organized club, teachers call their pupils together and review this little bistory of the piano and its relation to technic and music with them. We would like to hear of the organization of many little clubs for this sort of studio-reading and study.

LOCAL music-teachers often feel discouraged when a prominent musician settles in their town. If he is a piano-teacher the others are apt to think he will draw away from their following; similarly in the case of a vocal teacher or organist. Some are even narrow enough to object to the visit of a concert-artist in their own department, for fear of unpleasant comparisons and possible loss of pupils.

In one of our large cities a noted musician was recently appointed professor of music at a leading university. The present writer inquired of a prominent music-teacher in that city what the effect had been upon his classes. "Good," was the reply, "There has been an increased interest in music, and I have had more pupils than ever before. The other teachers would tell you the same."

It is certainly true that good teachers inspire enthusiasm outside of their own class. When A. comes to town some of B.'s pupils may go to study with him; greater musical interest. but, on the other band, B.'s list will receive many names

stimulus of A.'s presence. Therefore be hospitable to moments in his vocal music that he is really exnew departures. If a concert artist comes to town, explain the program beforehand to your pupils, send them to listen and learn all they can. Do not try to with the lighter aspects of life only. Beethoven lasts make them think you are the only teacher or performer, but make them see that you want good music and it is those of his sonatas which do this which still presented to the community in every possible way, and they will be more confident in you and more loyal than ever.

THERE is a deplorable tendency, on the part of an apparently large majority of students of musical comsition, to rush into print at the earliest opportunity. When the tyro in literature, after much hard study and many unsatisfactory efforts, finally decides to offer a manuscript for publication, he does so with inward trepidation, and is not at all astonished when his work is rejected by one editor after another. Not so, however, the embryo composer. Frequently he blithely, and with assured confidence, offers for publication the very first manuscript completed by him, and is greatly chagrined if it be not immediately contracted for, at a handsome figure, by the first publisher to wbom be may submit it. It is an indisputable fact that too much music is being published. Even the greater composers have produced but few master-works, and, but for the success of these, perhaps many of their lesser works might never have been seen in print. Now, if this be the case with the leaders, what hope is there for the rank and file? Nevertheless, the work of publication goes merrily on, and the musical public still clamors for "something new."

WHAT is it in music which gets old fashioned? And how far is this tendency destined to throw the greater part of what we now consider the greatest music we have into disuse and finally into contempt? These two questions, somewhat less explicitly stated, have been raised lately by an English writer, who compares music with the other arts and particularly with the fashions in clothes and furniture. The comparison is not fortunate. Music tends to become old fashioned for several reasons. First of all, the tendency is toward greater sonority and greater freedom in dissonance and sensationalism. This tendency occasionally suffers a temporary arrest, and at such times the string quartet in C-sharp minor; of Wagner, "Rienzi," taste goes back a little to music written when consonance was more in vogue.

Something depends upon the instruments. Bach, for instance, if played upon a clavichord, would hardly cheer, and certainly not inebriate, a modern concert audience. Most of Bach's instrumental music is well made and clever; his larger works for organ make splendid piano-pieces and are always heard with pleasure. But there is a great deal-in fact, practically all-of Handel's instrumental music which is old fashioned to intolerability. Here it is a question of two omissions of Handel: He does not touch the feelings and be is diatonic, whereas Bach was generally chromatic. The latter mode, being more modern, gives him

of those who would never have studied but for the that in his instrumental music; it is only at rare pressive. The world has found it out. Haydn is a little old fashioned for the same reason; he deals longer, but Beethoven always touches the feelings, retain vitality. The English writer thinks Schumann likely to go out of fashion, as being "too romantically sentimental." We will wait for this. From the standpoint of the present writer, Chopin, Schumann, Brahms, all who say something truly to the heart, will abide; all who speak to fashion will go out. This seems to be the rule. Human nature lasts.

> THE beauty and variety of our music-world is illustrated to our comprchension when we consider in contrasted pairs such men as Beethoven and Verdi, as Mozart and Chopin, as Mendelssohn and Schumann, as Wagner and Brahms.

The enormous vogue of the German music of the last half-century has had a tendency to make the world rather underrate the music of Italy; but the death, at so remarkable an age, of the great macstro, Verdi, directs our thoughts to the music created south of the Alpine barrier. Rossini and Verdi, the two greatest figures in the Italian music of the nineteenth century, are an instructive contrast. With Rossini we see the extreme of creative facility, the extreme of youthful precocity, the extreme of early, yet enduring, public success. With him we are sure, after hearing "William Tell," that he had great things in him which his too early, too vast, and too luxurious success prewonted him from uttering.

In Verdi all these things are reversed. He is a type of the stern, strong, energetic Italian, a man who grew, a man who said what he had to say, a man who could bide his time and buffet the billows of opposition. We are compelled to class Verdi with Beethoven and Wagner for the manly power and sustained force of his achievements. There is also an unmistakable resemblance between his career and that of the two great German masters in that he shows distinct evolution and advance in bis style.

Study for a moment these sets of threes, viz.: Beethoven's first trio, his "Eroica" symphony, and the "Tristan," and "Parsifal"; of Verdi, "Rigoletto," "Aida," and "Falstaff."

PROFESSOR GEDDES, when he was in America two winters ago, remarked to a friend that he had never known an original person whose education had not been in some way irregular. And that friend adds that the biographies of superior men and women uniformly show them to have been largely left alone and to have come to their own through the working out of the inner impulse. Which reminds one of the familiar passage in which Emerson traces the real education to the surreptitious book smuggled under the boy's desk at school.

Spencer would coal-oil the traditional scheme of the As for not touching the feelings, Handel never did schools and apply the torch. The feeling thus illus-

What vivid and startling light does this flash npon across the staff? To the space between two? current music-study! Multitudes of Immature pupils go abroad for instruction. Are Vienna and Paris and Leipzig the true soil of that priceless attribute, Individuality?-to the artist, above all men, pricelessi No, its true home is Ar erica. Has the Individual any u.e for the vaunted traditions? None, whatever. Where are the competent, cuitivated, alive teachers? They are in America; read Mr. Sherwood's italics in the January ETUDE. Where is the musical atmosphere, vital, electric, free, progressive? Also in America. And where, finally, will the purposeful student grow swiftest to solid, alert, original musicianship? Once more, in America.

Stay at home, then, young student, to "gird yourself and make sure of yourself." And then go to the old world, initiated, discriminating, independent, to gather there, to your fill, whatever belongs to you.

A RISING young American composer announces as his ereed the well-known formula, original with von Būlow: "I believe in Bach, Beethoven, and Brahms." To this he adds: "and I believe that grand opera is the root of ali evil."

Youth is positive in its likes and dislikes, and this particular youth has read his music history to but little purpose when he makes such a swceping criticism on opera. it is a trifle more than three hundred years since the first opera was heard in Florence. Music was then severely scholastic; the canon, the fugue, and strict counterpoint alone interested composers. The little group of Florentines who had as their sim the revival of the ancient Greek tragedy builded better than they knew when they originated the new artform. Its dramatic exigencies infused a human interest, a warmth and passion into music hitherto unknown. It laid the foundation for the richiy-colored art of the present, which pulsates and glows with the deep feeling of humsnity, not in the opera slone, but in the sonsta and symphony as well. With all the follies of opera, its absurd hero-worship, its subservience to popular taste, this service should not be forgotten.

Notwithstanding the simplicity of the one and the complexity of the other, Peri, of the sixteenth century, and Richard Wagner, of the nineteenth, are curiously alike in their ideals. Together they round a circle which covers the most remarkable transformation known in the history of any art.

#### QUESTIONS FOR MUSICAL EXAMINATIONS.

THE questions which follow can be used either by a class of pupils under the supervision of the teacher or by pupils independently. On the principle that one never knows a thing so well as after he has written it down, it is suggested that all who are anxious to gain a good knowledge of theory, and those who wish to review their former atudy, will prepare answers to these questions and submit them to their teachers or wait until the answers are published in THE ETUDE.

III. TIME AND ACCENT.

- 51 What is meant by time-signature?
- 53. Explain the meaning of 2/4, 6/4, 4/4, 4/2, 4/4.
- 54. Write one note that will equal a full measure in each of the varieties mentioned in the preceding ques-
- 56. How are musical sounds arranged in order?
- 56. How would you describe musical accent?
- time is it called? When by threes?
- 58. On what beats do the accents fall in 1/4, 1/4, 1/4 time?
- 50. What is meant by compound time?
- 60. Give examples, writing the time-signatures.

trated has gained common currency to a very hopeful are in ordinary use, giving the note-value that receives

62. What does C mean? C?

63. What name is given to the perpendicular lines

65. What is rhythm? 66. What difference is there between accent and rhythm?

67. What is syncopation?

68. Write examplea of syncopation in 2/4, 2/4, 4/4, 4/4

69. Group six eighth notes in 1/4 and 1/2 time. 70. What kind of a rest is used to fill a whole measure, irrespective of that time-signature?



THE OPERA, PAST AND PRESENT. WILLIAM F. APTHORP. Charles Scribner's Sons. Price, \$1.25 net. In the preface to this hook Mr. Apthorp says he has made it a compendious sketch rather than a record of names and datea; he has considered different schools,

composers, and works far more with reference to the influence exerted by them in furthering or retarding

the gradual evolution of this form of art than to their intrinsic excellence.

The thoughtful reader of history well knows that what is needed in investigations of this kind is not a record of fact so much as the careful and philosophical study of the facts; we want to understand the significance of a man's work and his life rather than to know a multitude of personal details.

In summing up we can say that the main object of the book seems to be: To show how a general desire for some such form of dramatico-lyric art as the opera was manifested before any possibility existed of its coming into actual being; how this possibility was realized in Florence; that the principles of the Florentine reformers were essentially identical with those set forth by Richard Wagner; that it was diverted from its original artistic purpose through Carissimi's influence, and hecame purely musical in form; finally, through Gluck again being changed, and later carried back toward the original ideals by Wagner.

The chapters on "The Development of the Art of the Opera-Singer" and "The Present" are particularly

PIANISTS' A B C PRIMER AND GUIDE. WITH AN APPENDIX. WILLIAM H. WEBBE. Forsyth & Co., London, Eng. Price, Complete, \$2.00; Without Appendix, \$1.50; Appendix, 75 cents.

In this work the piano-world has something positively nnique, of intense interest to everyone connected with piano-education. It combines almost everything that one might wish for in an attractive and terse manner.

It is, first of all, an elementary text-book in harmony; it contains a complete primer; a complete system of technic in one of the departments; a moat exhaustive list of pieces and studies in all grades; 52. What does the upper of the figures mean? The much space is devoted to the lives of the composera; there is a record of all musical journals published in all parts of the world, and no end of general facts about piano-playing. To simply enumerate the departments in this book would require several columns. It is a work of nearly eight hundred pages.

Mr. Webbe was at work on this volume for a great many years. The first correspondence we had with him was about eight years are when he werds for March 28. Joseph Weigl, opera-composer, b. at Eight 57. When the arrangement is by twos what kind of him was about eight years ago, when he wrote for

For a work not written by an American, there is more space devoted to American teachers and American art and methods than is usual with foreign authors. We can give this work our heartiest recom-6]. Write all the varieties of time-signatures that mendation, and wish for it an extended assetulness.

#### MUSICAL CALENDAR.

COMPILED BY WALDEMAR MALMENE,

MARCH 1. Gottfried Weber, celebrated theorist and composer, born at Freinheim, 1779. Frederic Francois Chopin, renowned composer, b. at Zelazowa-Wola, 1800.
March 2. Bedrich Smetana, famous Bohemian composer, h. at Leitomischi, 1824. George Alexander Macfarren, English composer, b. at London, 1813 Adolphe Nourrit, celebrated dramatic

tenor, b. at Paris, 1802. Nicolai von Wilm, composer and pianist

b. at Riga, 1834.

March 5. Alfred Jaell, French composer and planist b. at Trieste, 1832.

March 6. Christian Theodor Weinlig, theoretical teacher of Richard Wagner, died at Leipzig, 1842. March 7. Johann Georg Albrechtsberger, famous theorist, d. at Klosternenberg, 1809. Gottf elm Fink, eminent writer and teacher, b. at Sulza

March S. Karl Philipp Emanuel Bach, third son of Johann Sebastian Bach, b. at Weimar, 1714. Jean Delphin Alard, famous French violinist, b. at Bayonne Despuin Alard, namous French violiniat, b. at Bayonne.
1815. Ruggiero Leoncavallo, famous Italian dramatic
composer, b. at Naplea, 1880-82.
March 9. Joseph Mysliweczek, famous composer, b.
at Prague, 1737.
March 10. Muzio Clementi, celebrated pianist and

teacher, d. at Evesham, 1832. Pablo Sarasate, distinguished violin-virtuoso, b. at Pampeluna, 1844. Dud ley Buck, famous organiat and composer, b. at Hartford, Conn., 1839.

March 11. Francesco Lamperti, celebrated vocal March 12. Friedrich Kuhlau, composer of piano music, d. at Copenhagen, 1832. Felix Alexandre Guil-

mant, eminent organist and composer, b. at Boulogne,

March 13. Hugo Wolf, a prolific Viennese compose March 13. Fugo Wolf, a prolife Vienness compase of songs, b. at Windischpritt, 1860. Schastian Raei Mills, a noted English pianist, b. at Cirencester, 1838. March 14. Georg Philipp Telemann, influential cottemporary of J. S. Bach, b. at Magdehurg, 183. Johann Strauss, Sr., the father of the waltz, b. st Vienna, 1804. August Bungert, prominent composer, b, at Mülheim, 1846.

b. at Mülheim, 1846. March 15. Niccolo Vaccai, a noted vocal teacher. b. at Tolentino, 1790. Julius Schulhoff, noteworthy pianist and composer, d. at Berlin, 1898. March 16. Enrico Tamberlik, celebrated dramatic

March 17. Manuel Garcia, distinguished voice teacher, b. at Madrid, 1805. Joseph Gahriel Rheinherger, eminent teacher of harmony and composition, b, at Vaduz, 1837. Cesar Thomson, eminent violinist.

pupil of Vieuxtemps, Leonard, Wieniawski, et al., b. March 18. Henri Rosellen, composer, d. at Paris,

March 19. Jean Baptiste Vuillaume, celebrated wiolin-maker, d. at Paris, 1879. Adalbert Gyrowett, prolific composer of operas, d. at Vienna, 1850.

March 20. Johann Ladislaus Dussek, celehrated pianist and composer, d. at Paris, 1812. Arthur Gorig Thomas, English composer, d. at London, 1892. March 21. Johann Sebastian Bach, the most famous

and one of the greatest musicians, b. at Eisenach, 1685.
March 22. Gioseffo Zarlino, important theorist, b. et Chioggie 1517

March 23. Wilhelm Taubert, eminent musician opera-conductor and composer, b. at Berlin, 81.1 Camille Marie Stamaty, pianist and composer, b. at Rome, 1811. Franz Fendel, distinguished pianist and composer, b. at Schönlinde, 1833. Giovanni Battista Viotti, eminent violinist and composer, b. at Fontaneto

March 24. Marcos Antonio Portngal, greatest Port-guese composer, b. at Lishop, 1762. Maria Felicità Marier 24. Maries Antonio Totales, Maria Felici uguese composer, b. at Lisbon, 1762. Maria Felici Malibran, renowred prima-donna, b. at Paris, 1818.

March 25. Johann Adolph Haase, dramatic com

poser and opera-conductor, b. at Bergedorf, 1600. François Joseph Fétis, erudite musical theorist, his torian and critic, b. at Mons, 1784; d. March 26, 1871.

March 26.—Mathilde Marchesi de Castrone, famour vocal teacher, b. at Frankfort-on-the-Main, 1826. wig van Beethoven, the immortal composer, d. at Vienna, 1827.

March 27. Vincent d'Indy, composer and pianist, h at Paris, 1851. Edgar Tinel, pianist and composer, h at Singy Balaine, 2004

March 28. Joseph Weigl, opera-composer, t. at-tantl. 1768. Anton Seidl, renowned musical director d. at New York, 1898. Antoine Edouard Batiste. ce-brated organist and composer, b. at Paris, 1820. March 29. Johann Wilhelm Häsaler, eminent piaco-

omposer, b. at Erfurt, 1747.

March 30. Sir John Hawkins. English writer and nusicograph, b. at London, 1719. Bernhard Schells diamatic composer, b. at Mayence, 1835.

### THE ETUDE

According to a German musical calendar, Beet- when the black notes became general the English delssohn, and Schumann. Tschaikowsky is the most note). popular of Russian composers.

In his will Verdi asked that his funeral should be

A MUSIC festival is announced for Syracuse, N. Y.,

EUGEN D'ALBERT'S fairy opera, "Der Rubin," will

FELIX WEINGARTNER is at work on a trilogy of one-

A NEW theater on the model of the Bayreuth stage

THE plans for the new buildings for the University

THE Secretary of State for Wisconsin gives the

SEVERAL autograph pianoforte pieces by Chopin

have been added to the library of the Paris Conserva-

MME. PATTI'S famous estate, Craig-y-Nos, in Wales,

WEBER's "Freischütz" has an average of two hun-

NIEMANN, the great tenor of the early days of

Wagner's operas, recently celebrated his seventieth

Mr. H. E. Krehbiel, of New York, has been created

a Chevalier of the Legion of Honor, by President Lou-

A BACH festival of three concerts is to be given in

Berlin this month. There will also be an exhibition of

the Museum of Art and Science of the University of

keep Mr. Van der Stucken in that city, and to place

THE Cincinnati Conservatory of Music ia to go into

THE trustees of the New England Conservatory of

new quarters shortly. The new buildings will include

Music, Boston, have accepted plans for a new building

corner of Huntington Avenue and Gainsborough

An electrician of London says that the "solid" car

bon used in an arc light can be made to emit a note,

the pitch of which will depend upon the length of the

THE entire Philharmonic Orchestra, of Leipzig,

seventy-five members, Hans Winderstein, conductor,

and Joseph Slivinski, pianist, are playing concert en-

In making excavations in the city of Mexico work-

men brought to light a number of modela of ancient

Aztec musical instruments, flageolets, and various

THE most musical town in the world is said to be

Desterd, in Brazil. To a population of 15,000 there are

300 pianos and 7 choral societies. Three small snburbs

A STRADIVARIUS violin, owned by Franz Ries, com-

poser and music publisher, was lately sold for \$10,000.

a fine concert-hall and dormitories for young ladies.

dred and fifty performances a year in German opera-

has been sold to Sir George Neunes, the London pub-

of California afford provision for a school of music.

number of pianos and organs in the State aa 52,949.

"very modest."

ligher.

houses.

hirthday.

Street

pipe inclosing it.

gagements in this country.

kinds of drums and rattles.

have two musical societies each.

powerful tone and great carrying power.

Bach manuscripts and relics.

Pennsylvania at Philadelphia.

Mozart's additional accompaniments.

make np the estimated cost of \$11,000.

the symphony concerts on a broader basis.

April 22d to 24th.

be brought out in Prague next fall.

act music dramas, called "Orestes."

is to be opened in Munich this summer.

THE municipal council of Nuremburg has restored the church of St. Catherine, in which Wagner laid the opening scene of "Die Meistersinger," with a view of converting the building into a museum. A monnment to Hana Sachs is to be placed in it.

REV. H. R. HAWEIS, of London, England, a wellknown writer on music, and author of "Music and Morals," "My Musical Life," and "Old Violins," died January 29th. He was born April 3, 1838, and as a young man was highly esteemed as an amateur wiolinist

THE next meeting of the Indiana State Music June. Mr. J. S. Bergen, of Lafayette, ia president, A fine program is being arranged to include twelve concerts, recitals, and meetings for discussions on topics connected with musical work.

DR. E. J. HOPKINS, organist and choirmaster of the Temple Church, London, during the 50 years from 1848 to 1898, died Fehruary 12th, aged 82. Dr. Hopkins was one of the authors of the great hook on "The Organ," by Rimbault and Hopkins. He is also known by a number of compositions for the organ and



popular of American composers, died at New Haven, of England have been warmly interested in music and Conn., February 17th. He had but recently been asso- excellent performers on the plano, violin, and other clated with Prof. H. W. Parker in the musical work of instruments. All the leading artists who have visited Yale University. Mr. Nevin was born in 1862 at Edgeworth, Pa., near them treasure valuable tokens of her regard.

Pittsburgh, of cultured parents, and early showed signs of a love for music. At the sge of four he was often found at the piano thrumming tunes. It was not until 1884 that he began to take music seriously, when he teacher, however, persuaded him to give the major part of his attention to composition.

His most popular piano-composition, "Narcisans," waa written in 1890. Several of his songs, notably, "The Rosary" and "Little Boy Blue," are also very popular. Other sets of pieces are "A Day in Venice"

and "May in Tuscany." Mr. Nevin was an excellent pianist, excelling in interpretation rather than in bravnra, and was especially delightful in recitals of his own compositions. Although not a great composer, his music has an appealing quality that makes it effective and intelligible to the masses.

THE French term for an eighth note is crocke name for the half-minim (quarter), when it was repre-It will be used by Stanislaus Barcewicz. It has a sented by an open note with a tail was crocheta, and a composer.

hoven, Wagner, and Liszt are most popular in German retained the name (crotchet) for the value (quarter) concert halls, followed by Brahms, Mozart, Men- and the French for the figure (same as the eighth

> A EUROPEAN tour of great value to those who are interested in music and art has been arranged for this summer by the Bureau of University Travel, of Ithaca, N. Y. Mr. Edward Dickinson, Professor of Musical History in Oherlin Conservatory of Music, is one of the directors of the tour, and will give daily talks on the places of interest in connection with music that may he visited.

An English exchange mentions an engraving in a recent issue of a magazine which represented a young girl playing an organ. The keyboard apparently consisted of white keys only, and the keys are twice the correct size; so that both hands present the curious Teachers' Association will be held in Terre Haute, in sight of two fingers on the same key. When will artists learn to make pictures of musical instruments and players by drawing from life?

> THE ninth annual meeting of the Kansas Musical Jubilee will be held at Hutchinson, May 28th to 31st. There will be twenty-two contests for prizea, ranging from \$10 to \$200. All contestants must be bona fide residents of the State, except in one clasa. The judges will be Mr. E. R. Kroeger, of St. Louis, Mo., and Professor Fellows, of New York. All inquiries should be addressed to Mr. B. S. Hoagland, secretary.

BOSTON has a unique institution, a veritable boon to music-students. It is the Ruth Burrage Library of Orchestral Scores, and was named in memory of a pupil of Mr. B. J. Lang, who left money for the purpose. By means of concerts Mr. Lang has added to the original endowment, and the library now contains some five hundred volumes. The use of the library is free to all music-teachers and students who apply for

THE Musical Times, of London, in telling what England did not have 100 years ago, enumerates: No Bach's forty-eight preludes and fugues; no Beethoven symphonies; no compositions by Mcndelssohn, Chopin, Schumann, Brahms, or Wagner; no Philharmonic or other orchestral society; no great schools of music; no "Grove's Dictionary"; no tonic sol-fa; no organ, pianoforte, or vocal recitals; no female alto chorus singera; no surpliced choirs; no four-manual organs; no cheap music; no musical journals.

QUEEN VICTORIA, who died in January, was a lifelong patron of music, and in her girlhood days was a fair piano-player and a pleasing singer. Her husband, Prince Albert, was a serious student of music, and s ETHELBERT NEVIN, one of the best-known and most composer of merit. Other members of the royal family London were heard by the late Queen, and many of

A COMMITTEE-with Prof. John Fiske, Arthur Foote, and Horatio A. Lamh at the head-is trying to raise a fund of \$10,000 for the musical department of Harvard University. This department has been the intention of becoming a concert plantat. His growing, and now has over 100 students. Very few of the American Universities have a professorship of music, endowed and supported as are the other departments. We are still looking for wealthy art-patrons to show their appreciation for the opportunity of doing a great good in our institutions for higher

By the death of Mr. Benjamin E. Woolf, in Boston, February 7th, musical interests have suffered a great loss. He was born in London, February 16, 1836. His father, a well-grounded musician, came to the United States when the boy was three years old; so that his training was received in this country. After a varied experience as orchestral musician and playwright, he became dramatic and music-critic for several Boston (crooked, or bent). The explanation is that the old papers, in which line of work he ranked among the leaders in this country. He had considerable skill as NOTES VERSUS MUSIC.

LAST year a young lady entered my class of pianostudents who gave me, as an example of what she had accomplished with her former instructor, a performance (?) of the "Twelfth Hungarian Rhapsodie," by Liazt. The fact was that this industrious young woman really had worked well, and thought that she played this tremendously-trying composition in a way fit for concert-performance. The fault was probably in the way she had been taught. This was, perhaps, not the fault of her former hard working and painstaking teacher, but was because she had heard no artists piny. She was the prize pupil of a seeluded school for girls where, to get the notes of some virtuoso-piece well enough to pull through them without stumbling grievously was esteemed the acme of art.

When she had finished her elahorate gyrations and "Very well, in a way, Miss X; you hit all the notes, or as nearly all as any except the best virtuosi do; hut you have not extracted one drop of music from ali those thousands of notes covering fifteen pages. You have not apparently the first faint idea how they are who has learned to read the Greek nlphabet and can pronounce the rolling, oceanle lines of the 'fliad' withread, without comprehension, Hebrew, Greek, and complement the other. Latin towte to their blind father"

Here are the wave to obviate, or in part ohviate, this wide-spread evil:

First, let every teacher worthy of the name cease not when the notes are read on their proper degrees. in their proper time, with their proper fingers, even with their proper connections and disconnections, but then insist upon the most strict and severe regard words for style. Permit no pupil to play who rides pupil to do a work in a recital when there is a very the work of the hand not being watched. marked lagging of the tempo: say an allegro virgee

was, what kind of a man, what emotions are characteristic of him Just think of playing Mendelssohn calculated to make the player giddy In the manner of Chopin, or Liszt like Mozart!

really means and can utter.

#### THE ORGANIST AS A PIANIST. S. N. PENFIELD.

Most organists of repute aspire to be pianists us a tendency to get the player into had piano-habits. Most organists have to play the piano as a part of the duty expected of them. Sunday-schools, prayer-meetings, lenten services, etc , have, to a great extent, their accompaniments on the piano, and the hymn and

piano. And we noticed right away the tendency to play soft and delicate passages on the organ as on the open them rather slowly. This will never do. The

With couplers drawn, the action may be heavy, but the touch must he strong enough to open every valve entirely and instantly. If there are pneumatics, the touch will, of course, be lighter, but should still he decided. Also the usual elastic staccato of the piano does not exist at all for the organ. An accomplished planist plays many chord-passages with an instant spring from each key, but sustaining notes and chords with the damper pedal so that it is properly legato. Needless to say that there is no such device at the organ. In fact, a note and certainly a pedal-note taken perfectly staccato will probably not sound at all, certainly not clearly. The organ staccato requires a firm little pressure on each note and then leaving it with a spring. But, with all this carefully noted and hrought into practice, the piano-playing will assist the organ-playing.

The organist finds that, with the proper registers complex manipulations at the keyboard, I said to her: drawn, a note or a chord will sound just as loud or just as soft however the keys go down. He may, therefore, overlook, and perhaps despise, the matter of a varied touch. Thus he sometimes acquires a slovenly touch, with various mannerisms.

Yet there is much for the organist to learn in the meant to sound. You make me think of a student way of phrasing and various nuances from piano-playing. The pianist is ever looking after details, and the organist can do the same, although he must make his out knowing any more about the meaning of them effects in a different way. Thus, as written in an than did the daughters of the poet Milton when they article last month, each instrument may assist and

#### HOW MUCH SHOULD ONE LOOK AT THE HANDS WHILE PLAYING!

MARY E. HALLOCK.

THE idea of teaching beginners to find the notes, or rather to feel the notes (not for the notes) without looking at them, is an indispensable one for the followfor the dynamic indications, the tempo-marks, the ing reasons: By looking at middle C the eyes can only cover two octaves distinctly, anything farther, up or marks the time; in it the first beat of the measure rough shod over the pianos and pianissimos, or who down, necessitating a turning of the head, which, in should be a shade louder than the others. In dances confounds all phrasing into a miry mass of muddled view of the usual distance of one hand from the arranged as duets, the left hand of the second player coherence, or, rather, overcoherence; neither allow a other while playing, is bound to prove detrimental to has a more important role than the right, because the

Thought can be much hetter directed to the interiske a brisk andante con moto, a presto like an allegro. pretation when the eyes are disengaged, especially in Second, compel every pupil to learn something as contrapuntal work, where two or more ideas are to be to the componer whose work is attempted; who he equally well carried out, and where an endeavor to well for little social gatherings. watch both hands would keep the eyes at a squint

tion and emulation perfect models of what the piano keep the eyes on the sheet while playing is the one indispensable attribute of good sight-reading.

On the other hand, it is well to look whenever the opening note of a new phrase or any single notes, alwas very interestingly shown at one of Mr. Damlast summer. Theelectric lights suddenly went out, be the rule; afil, the routine work at the organ has as electric lights are once in awhile wont to do, while Master Harry Graboff was in the midst of the young player.

Frequent exception might be made, however, for Sunday select tures are mostly played with a hard and pounding touch. The remedy for this kind of muses are the left hand, where it has to reach once or twice in and Bizet. Again, there are dances for the mere drive to the plant. and pounding touch. The remedy for this is, of course, a har for a very low note with the little finger, alto keep up systematic piano-study, if possible, with a though in no case is the little finger to be watched, but rather the thumb, which ought always to be But we are now specially interested in the effect taught to cover the octave above, as a measurement (Chopin and Rubinstein, also the polonaises of Bet-

It is in every case, however, charming to do as Mr. Paderewski: play with the body erect and well-nigh motionless, the eyes looking straight over the piano

#### TEACHING INTERVALS.

MADAME A. PUPIN.

In teaching intervals to beginners, and even to some more advanced pupils, I have observed that they find a difficulty in counting the semitones, or half-steps, in an interval. After you have explained to a child the formation of the seale beginning on C, with the semitones coming hetween the third and fourth and hetween the seventh and eighth of the scale, ask her to form one beginning on D. Ten chances to one she will not be able to find the third note of the scale. She will play F. and you will say: "From E to F is only a semitone: make it a whole tone, or two semitones": she will go to G, or perhaps down to E-flat, hut will not find F-sharp without your assistance

The heginner seems not to understand the chromatic nature of the keyboard; the next key is always a white key, and the black keys seem invisible to them, because disregarded. This comes partly from the habit of some teachers of keeping the beginner for many months on pieces and exercises written for white keys alone, and ignoring the black keys themselves in their

After teaching the diatonic scale on white keys, it would be a good plan to show the pupils that the keyboard is a chromatic keyboard, by making them touch the keys in their order, at the end near the name-board, where their sequence is chromatic, and oblige them to name them ascending-C, C-sharp, D, D-sharp, etc.; and descending-B, B-flat, A, A-flat, etc. This is a very simple solution of the difficulty, but not many think of it.

#### PLAYING DANCE-MUSIC.

CARL W GRIMM

EVEN to the most serious student of music the playing of a judicious amount of dance-music can produce but good results. It strengthens the sense of rhythm, besides gladdening the mind. In dance-music the lefthand part is as important as the right, because it left hand has to emphasize the time. Only when the right hand of the second player has to perform the melody does it ever become prominent. It is quite an accomplishment to be able to play dance-music

Chopin improvised dances on such occasions, and nobody thinks it ever did him any harm. Mozart said In most rapid passages the notes follow each other that he who could not create any good dance-music Third, insist upon it that the students should hear too quickly for the eyes to make mental note of each was really no good composer. Bach, Beethoven, great players who are able to present to their amhi-separate unit; and last, but not least, to be able to Mozart, Schubert, Weber, and Brahms have all written a great many beautiful dances.

Dance-music may be intended primarily as an accompaniment to social dances. This kind has been fingers have to jump to a new position to reach the well supplied by Strauss, Lanner, Labitsky, Gungl, etc. The irresistible waltzes of Strauss have been highly though, by proper practice, one need not do that, as praised, even by Wagner, Schumann, Mendelssohn. well, but few ever succeed to a notable extent on the roach's concerts at a summer park near Philadelphia naise, mazurka, tarantella, czardas, etc.) not only cultivates the sense of rhythm, but increases the knowledge of music. A suite is, after all, but a string of dance-tunes preceded by a prelude. The ballet is "Twelfth Rhapsody" of Liszt, which, to his honor be dance-music designed as an accompaniment to danceit sald, did not, in the slightest degree, disturb the ing on the stage. Beethoven has written some in his "Prometheus," and Schubert in "Rosamunde."

joyment of music. Weber's "Invitation to the Dance" marks the adoption of the waltz form into the sphere upon the organ-playing of the phano-exercises and sinces which we will suppose to be well alread on the tique,

### Studio Experiences.

A REFERENCE-SEEKER. GEORGE K. HATFIELD.

A young lady, who came to me for lessons, was continually remarking that she was liable to be needed at home, and might be sent for at any time; from these and other indications I came to the conclusion that she came only for a few lessons and then intended to return as a full-fledged teacher, regardless of her

It was not long before she announced that she had received an imperative summons, and would be obliged to go home at once, but before leaving she came once more and hesought that I would give her a recommendation to teach. "I could have it printed in circuiar form," she remarked, "and it would insure me a

It is unnecessary to say that I refused point blank. "You are not capable," I said, "and it would be a gross injustice to me and a still greater one to you if I should give you a recommendation. If you feel you must teach to support those who may he depending upon you, I admire your noble-hearted efforts to that end, and would be willing to help you in any way which would be for the best; but to give you a recommendation to your friends or the public as a guarantee of your capabilities would, I am sure, be unfair to us both. If you must teach, then be honorable, be wise. Never mind the reference; simply let it be known that you desire pupils, and that those who come to you will receive the very best attention it is in your power to bestow: this will cover a multitude of faults and save a world of criticisms. Subscribe, meanwhile, for a good music journal, and continue your own practice faithfully; in short, work out your own salvation, so far as is possible."

But, as teachers too often find is the case, my advice was thrown away. The young girl returned to her native town, advertised herself as a teacher, and, in lieu of a reference, loudly proclaimed how highly I had spoken of her attainments. But the ultimate outcome was all I had prophesied: she was at length entirely without pupils, and was obliged to look in some other direction for a livelihood

#### RHYTHMICAL PLAYING.

J. S. VAN CLEVE.

THE other day a leading piano-teacher of one of our the following:

of time. In order to get things right, I had her count aloud. Still it went but little better. At last, with a petulant tone and manner, she turned upon the stool, and said:

"Professor, I will play for you, or count for you, whichever you wish, but not at the same time."

There was, of course, a hearty laugh at this Irish bull, both from the professor in question and from the writer, for this was, of course, letting the cat out of the bag, or, to alter the metaphor, was pricking the balloon. The not being able to count and play was Positive evidence that the pupil had not any correct idea of the time. This reminds one of the remark often made by students apropos of the metronome, that it puts them out of time. This sense of accurate symmetrical rhythm is a large part of musical talent, and any feebleness of it must be most sedulously antagonized and overcome. If you cannot count and keep in the rhythmical grooves, you are not a musi-

#### WHERE IGNORANCE IS BLISS. E. F. MARKS

AT the usual dinner of a well-known pension in leipzig, patronized almost exclusively by music-stuassigned to the place opposite me. During a lull in these lately, because a friend of mine plays them, and Marchesi.

THE ETUDE the general conversation he remarked to me, loudly I wanted to tell her I was studying them; so, if you enough to be heard by all present, that on the vessel

coming over he had met a friend of mine, who had anything clse you advise." informed him that I was studying the pipe-organ. I was utterly astounded the next instant to hear the following interrogative:

"Did you bring your instrument with you?" Everyone was convulsed with laughter, and I gazed at him with a smile of incredulity; but, observing his carnestness, I was forced to hide my amusement and give him a simple negative reply.

### A DILEMMA AND A DIPLOMATE,

MADIE I. SHEDUARD

OF all professional people, teachers of music probably have greatest opportunities to study human nature, and to hehold the humorous, as well as the tragic, side of events. Two amusing incidents stand out, among others, which it has recently fallen to my lot to encounter. A tall, elegantly-dressed woman, who introduced herself as Mrs. C---, swept into my studio, accompanied by her daughter. I was engaged in giving a lesson to a child-pupil, but, as Mrs. Cdemands were imperative, I was obliged to accord her respectful heed.

"You have been well recommended to me," she said patronizingly. "Mary has been studying with a grand teacher, who keeps a music-store in N----, where we lived formerly, and I have taken the time to come in with her. I thought I'd like to be here when you heard her play for the first."

Without further invitation Miss "Mary" proceeded to the piano, music in hand, and, ere she had finished the first page, my little pupil, who had been driven from the instrument, was seized with hysterical giggling, and was obliged to retire hastily to the porch. "Isn't it grand!" whispered the mother, in the midst

of the performance; but I was deaf, and, no doubt, she thought absorbed in ecstatic listening. I knew there was no evading of direct inquiries later, however. Often I have wondered what other teachers would do in similar circumstances to those in which I have many times been placed. Should I now speak the trnth: "Your child has been taught entirely wrong from the first principles onward; she has everything to undo, and months of hard toil, and special training, will scarcely set her aright,"-and thereby lose a pupil, in all probability? Or, hoping by subsequent tact and skill to gain such influence as would accomplish all large Western cities told the writer, as a good jest, that must be done, if she became my pupil, should I not rather say, evasively: "She will play better still "I had a pupil yesterday who was playing badly out a year from now, if you desire me to undertake her training.

The last chord was hammered out by the rigid fingers. Mother and daughter fixed upon me a selfsatisfied gaze. A hideous pause ensued.

"What do you-" began Mrs. C---. "With whom did your daughter study?" I interrupted, rudely, to gain time. Deliverance! Such could find nothing to say beyond the necessary techeulogy as that music-store teacher received should be nical corrections and suggestions. committed to posterity by his biographer!

Mary has begun lessons, and my dilemma is of the past. I even trust to ranking in time with the musicstore proprietor, with both mother and daughter. For I have discovered that anything played is "grand" with them, from a Beethoven sonata to the simplest of

exercises Episode No. 2, which greatly perplexed while it amused me, occurred the following week. A young woman applied for lessons who had evidently never studied music to any extent, but who assured me she was a graduate of an Eastern music-school. She produced some difficult pieces, among them the "Polonaise-Fantasia," in A-flat, of Chopin, and wished to begin with them at once.

"It is impossible," I said firmly. "You cannot play even the scale of C correctly, and these are compositions which are taken up only by my advanced pupils. dents from America, there was introduced one day

Mr S.

Where was introduced one day

Now tell me exactly how long you have studied? Mr. S., a new arrival from the West, who was She wavered. "Well," she said, evasively, "I bought She wavered. "Well," she said, evasively, "I bought

will only let me learn a few bars at a time, I will take

So we compromised, and the "Polonaise" is brought told him that he had been correctly informed; but regularly to each lesson, together with Grade I of the "Graded Course," and No. 1 of the Bach "Inventions"!

#### A "CONFUSION OF TONGUES." HATTIE PRIEST ANDREWS.

I HAVE, among my small pupils, a tiny girl of eight years, who told me the following the other morning; she was very indignant about it:

"Miss C--- was at our house, and she asked me to play. When I finished she said:

"'You don't play by note; you play hy wind' (air)." Still, there is a possible application. More than one player has tried to make a reputation playing by "wind" instead of getting down to real hard work and systematic study

#### "THE REASON WHY" IN FINGERING. WILLIAM C. WRIGHT.

PROBABLY every faithful teacher has frequent trouble with pupils who give little or no attention to marked fingerings. I have found that, even with areless ones, a patient explanation of the reason why the marked fingering is preferable to their own haphazard way of hitting the keys is quite successful in arresting their attention and inducing a reform. I call their consideration to such points as ease, grace, certainty, economy of motion, equal distribution of labor among the fingering, etc.; then illustrate and ask them to try both ways and compare their way with that indicated, and thus lead them to new light on the importance of the subject and save much tire some prompting and correction, which seldom is wholly availing.

The tacit compliment to the pupil's intelligence and the appeal to thought are not lost.

The "reason why," clearly given, is, on many other points, a salutary stimulant to reflection and a help

#### WHEN IS SILENCE NOT GOLDEN? EMMA STANTON DYMOND.

THERE are teachers who attend so strictly to business during lesson hour, even allowing the pupil to enter and leave the studio without "Good Morning," or "Good Bye,"-so determined are they to spend the whole hour in teaching, that insensibly a dry, taciturn manner fastens itself upon them, and presently they find themselves less popular with their pupils than, they feel, they deserve. "I like Mr. --- so much, but I do wish he would talk sometimes. He never seems to have anything to say about the music I am learning; he only remarks upon how I play it" was the complaint of a musically sensitive girl, who was working hard with a master of this type, one who was doing his best to bring her on, but who apparently

#### ANSWERS TO PUZZLE ON NAMES OF MUSICIANS.

WE publish herewith answers to the puzzle on the names of musical celebrities which appeared in THE ETUDE for February:

John Schastian Bach, George Frederick Handel, Ludwlg van Beethoven, Felix Mendelssohn-Bartholdv. Wolfgang Amadeus Mozart, Franz Schubert, Frederic Chopin, Charles Gounod, Hector Berlioz, Richard Wagner, Franz Liszt, Gionchino Rossini, Anton Rubinsteln, Giuseppe Verdl, Pietro Mnscagni, Johannes Brahms, Daniel François Esprit Auber, Michael William Balfe, Peter Iljitsch Tschaikowsky, Jacques Offenbach, Arthur Scymour Sullivan, Ignaz Paderewski, Theodore Thomas, Johann Strauss, Stephen C. Foster, John Philip Sousa, George Frederick Root, Henry Clay Work, Cecile Chaminade, Adelina Patti, Emma Calvé, Enma Eames, Lillian Nordica, Nellie Melba, Mathilde

It gives me pleasure to note a steadily-increasing interest in the violin depart-

ment, and to see this interest manifested in the form of numerous letters of inquiry. But, I regret to say, the majority of such letters as I have received during the past twelve months have dealt with trifling matters rather than with the broader and more serious questions of study and art: questions almost limitless in number, and of a wide and varied character.

The daily experiences of every student-yes, and every teacher-reveal some question, great or small, worthy of contemplation. To convert such experiences into enduring profit should be the amhition of every student; and a practical method of utilizing the questions that dally arise must inevitably prove a valuable process for the broadening and deepening of knowl-

Why then do students each day deliberately throw away the opportunity of presenting subjects worthy of discussion? Why does the student of the violin hesitate to do that which the piano-student is doing every day? Let him but make the experiment of putting his thoughts into written words, and he will quickly find a thousand readers interested in his perplexities, a thousand students eager to solve the same problematical questions.

The average student plays too much and studies too little. He loses himself in the pleasures of "making music," and leaves to his teacher the solution of all his difficulties. The results of such a course are fatal to artistle growth, and the pupil remains a pupil all his

Again I wish to say that this violin department is intended to encourage discussion of all serious and interesting subjects appertaining to the violin. It is to be hoped that earnest students will avail themselves of this opertualty of obtaining a field for the discus-little 'fixing up,' and I want you to make a good job

SLOVENLY

perience, I have found that the cause of such dissatis-

faction is often felt, but rarely defined and understood. finger, so to speak, on the exact cause which so quickly cost more than the whole fiddle is worth." gives rise to disappointment in what at first evoked than with those possessing ordinary endowments and strings and all." grire tenacity. It is easily distinguishable in all technical work, and manifests itself in an endless variety dollars to have this fiddle put in good condition" of forms. Often it is of such a serious and reprehensible character that it ceases to be mere slovenli- don't! You can't try them games on me!" And he

The technical results of such dishonest methods are and reproach.

not necessarily convincing proof that the player's original intention was to deceive. Sometimes this is, indeed, the case; but more often it is purely the outcome of early negligences which have been permitted to develop and accumulate till they have insinuated themselves in all the player's work and can no longer he eradicated.

In scale-work, more than in other forms of technic, the pupil is apt to sow the seed of future slovenliness. Incredible as it may seem, he deliberately practices self-deception, and then foolishly imagines that other ears will not detect misdemeanors which seem insignificant to him. From day to day he grows less conscious of his deficiencies, and ends with heing incapable of appreciating that they exist.

In its earliest manifestations this slovenliness is either unheeded because of its close resemblance, in character, to the natural stumblings of the novice, or, it is fallaciously reasoned: Time and maturity will remedy the evil. But time and experience, both, forcibly prove that early disregard of conscientious and legitimate aims is difficult, if not impossible, wholly to eliminate. Oft-repeated negligence means nothing less than the certain development of an insidious musical vice which everywhere disfloures what might otherwise he heautiful

My plea for extreme conscientiousness at the very beginning of a student's work must not, however, be confounded with the advancement of a theory which enforces upon the heginner proficiency equal to that of the experienced player. The absurdity of such a theory is obvious; for it cannot he exacted, with any hope of fulfillment, that the technical results of the inexperienced player should equal the efforts of the student who has passed the stage of rudimentary difficulties. The principle of conscientiousness admits always of application, regardless of the degree of musical ability and the stage of technical development.

I HAD a very amusing ex-THE OLD, OLD

fiddle-dealer when a stranger entered with an impor- talent. tant air and a fiddle "done up" in a newspaper. Delowing aggressive manner:

of it and don't you charge me too much."

The dealer smiled rather painfully, and proceeded to How often do we listen examine the instrument's wounds. It was, in truth, to players whose skill, in all an old fiddle, made, perhaps, a century ago. Its Fthat appertains to velocity and holes had lost their original outlines, and might be dexterity of the fingers, is described as two slits of gaping ugliness. They had summed up in the word admirable, yet whose whole been gouged out (presumably with a jack-knife) and technical equipment is, to the critical listener, of an suggested the thought that perhaps some village carunsatisfactory and displeasing character! It is, per- penter with a theory decided that, the greater the haps, no exaggeration to say that such an experience hole, the greater the possibilities of volume and beauty is of almost daily occurrence to many readers of these of tone. The helly consisted chiefly of rents and gashes lines, who, after admiring the technic of a player, ex and an accumulation of dirt. The scroll was marvelperience a relapse in the form of a vague dissatisfac- ously executed, and as symmetrically heautiful as the tion with that which, at first, seemed a most excellent themes in Richard Strauss's "Ein Heldenleben." The performance. I say vague, because, in my own ex-neck had parted company with the finger-hoard—the

Said the dealer, with some timidity: "This instru-The critical student will always be able to place his ment is really in such had shape that the repairs may

"What!" thundered the stranger; "what bluff game his unqualified praise. His suspicions once aroused, are you trying on me? That fiddle's great. It's older and his critical faculty sharpened and alert, he will than you are; older than any fiddle you've ever seen, perceive innumerable instances of a technical vice and older than any fiddle you've got in your shop. whose most appropriate name is slovenliness. It is a You just touch it up a bit. I know what it's worth. vice, strange to say, more common with gifted players You just tell me what the whole joh'll cost-new

"Well," sighed the dealer, "it will cost you eight

"Eight dollars!" shrieked the stranger; "no-youness, assuming the more dangerous and unbearable stormed and furned and protested, and finally sim-

The upshot of it all was that the stranger left the fiddle to be repaired; but hefore he took his departure he uttered, with inimitable gravity, the following warning:

"I've got my name cut into that fiddle, and I'd just like to see the fellow that's goin' to fool me!"

THE "new" teacher is placed in a peculiarly delicate posi-ICONOCLASM. tion. His pupil has "studied"

all the standard etudes, and a repertoire of solo pieces which doubtless would keep three studious artists busy throughout the year. And even more than that This pupil has exhibited his abilities before all his relatives and friends, and all have pronounced his talent exceptional and his skill phenomenal. All his wise and judicious friends have pointedly declared that the boy now stood in need of the help of a superior artist who could give him "just the finishing touches," The "new" teacher seems, however, to entertain a different opinion. At least, to the sympathizing relatives and friends the indignant mother exclaims: "He has put John hack almost to the very beginning!"

The mother's indignant protest naturally remains unheeded: and the teacher has either a sullen pupil or-perhaps no pupil at all.

Every capable and conscientious teacher deserves to be encouraged in the enforcement of his musical convictions. However great the temptation-and oftentimes the pecuniary temptation is great-to please the pupil rather than to administer to his actual musical needs, however embarrassing the position in which the teacher may he placed hecause he insists upon healthy progress and honest effort and despises charlatanry, he should remain firm in the attitude he takes, conceding and relinquishing nothing.

But the question has another and a very interesting side. Is the "new" teacher always wise or just when he takes the pupil in hand and starts with him sfresh according to his peculiar methods of acquiring ability! perience the other day. I This is the chief point to he considered-in fact, the was examining some hows only one which the teacher should have in mind when in the shop of a prominent he accepts the responsibility of developing musical

It is chiefly the young and inexperienced teacher positing his precious hurden on the counter, the who finds that all his new pupils must "begin all over stranger addressed the unsuspecting dealer in the fol- again." But now and then we see men of ripe experience and years whose educational principle it is to regard as worthless all that a pupil may have learned under another, and perhaps competent, master. In Europe-particularly in Germany-the pedagogue of to-day is a stern iconoclast who knows no other virtue than his own. To destroy the work of his predecessor, to rebuild in accordance with his conception of what is beautiful and good-this he firmly helieves to he the only process of vanquishing the difficulties of art.

Such iconoclasts are, of course, beyond redemption Their nature and their own training, their vanity and their narrow vision, combine to make them intolerant of other precepts than their own. Their good is the only good, their heautiful the only beautiful. Ten thousand Solomons could not convince them of their stupidity and their arrogance.

The young and honest teacher, wishing to do right, but often perplexed and still oftener incompetent to judge and discriminate, considers only the superficial merits and deficiencies of a new pupil's work. Often the merits are few, the deficiencies many; and if the teacher considers them separately, and criticizes them without making a careful diagnosis of his pupil's condition as a whole, he is easily misled into extravagant judgment, and adopts a hlundering course.

Any undescreed set-hack has its serious conse quences. It may arouse antagonism, or dampen enthusiasm; it may humiliate and humhle, but it may also enfeeble a healthy self-confidence and strike at the very root of emulation.

Destruction or condemnation of another's work is a very serious matter. Often, indeed, existing evils in a pupil's work require the harshest disciplinary measures, and entire reconstruction may be found to be the mered down to a tone that wavered between entreaty only remedy. Before undertaking such reconstruction however, the teacher should gravely consider ever aspect of his pupil's musical condition. Before discarding everything, he should earnestly endeavor to discover what is elementarily good; and if such good exists, in however feeble a degree, it should be utilized and developed with the object of making it, ultimately, a valuable possession.

THE little cake of rosin, obtainable everywhere and at such an insignificant expense, plays altogether too important a part in a fiddler's career to be passed by in silence or contempt. When we stop to consider that a player may possess a beautiful Stradivarius, a magnificent Tourte bow, unlimited technic, and a most profound knowledge of his srt, and yet he absolutely helpless if unprovided with this little cake of rosin-when we consider all this, seriously, the question is nothing less than ap-

Nothing serves hetter to illustrate the prevailing ignorance of the importance of good rosin than the story of the happy urchin who, upon receiving a fiddle as a birthday gift, enthusiastically exclaimed to his comrades: "and I know just where I can get a whole harrel of rosin!"

Perhaps the most popular rosin in the market to-day is manufactured by the French firm, Gand & Bernadel. But even those who have pinned their faith to the French product, and are loath to experiment with other rosins, often declare that, while it is perfectly satisfactory in cool weather, it ceases to be so during the warm summer months. And, in fact, this is a complaint frequently made against most rosins now in use. Some give excellent satisfaction when the westher is crisp and cold, and are worse than useless when the thermometer climbs to ninety degrees; others, again, seem excellently adapted for use during the summer months, but are undesirable when cold winter weather prevails.

While I should hesitate to recommend any particular make of rosin, I wish, nevertheless, to call attention to a hrand which, in all seasons of the year, has given me much satisfaction. It is named after the violinist, Lipinski, and is supposed to he manufactured in Dresden, Germany. It is easily obtainable, and is one of the least expensive rosins now in use.

THE etudes by Fiorillo BRIER and Kreutzer are, we helieve. INJUNCTIONS. unperishable contributions to violin literature. But they sre not altogether logical in their progression, and some are either useless or undesirable. The teacher

little pedagogical wisdom. The concertos by Mendelssohn and Beethoven are masterpieces that have stood the test of time, and doubtless will contribute to the musical happiness of would do well to remember that there are many compositions extant which would hetter enable him to and Beethoven.

vice. After studying five years abroad you will wise, this world would be filled with great minds, in doubtless require, more than before, this teacher's stead of, as now, with a few great players, and myriads friendship and wisdom.

Do not become indignant or impatient when your teacher chides you. Has it ever occurred to you how professional career is because they lack the proper Patiently he listens to your frantic efforts?—George hrain-culture and hrain-development. They did not

"What are your musical ideals?" a lady inquired of Tschaikowsky.

"My ideals?" he answered. "Is it absolutely necessary to have ideals in music? I have never given a thought to them." Then after a few moment's reflection: "I never possessed any ideals." To another questioner he replied: "My ideal is to hecome a good

THE ETUDE

EXPERIENCES AND OBSERVATIONS FROM THE CLASS-ROOM

BY HERMAN P. CHELIUS.

89. PEOPLE are not born wise; wisdom is acquired. Of course, some few of us come into this world with a talent or a bent for certain things which will admit of more rapid development than would be possible did not this hent exist; but, having this talent or hent, development or wisdom does not come more quickly except hy a tremendous sacrifice of time, energy, and lahor. Thus only are apparent gifts developed to their utmost, and made to bring forth abundant fruit.

90. There are a few great minds or men who have succeeded in doing two or more things very well in their short lives. Students, do not fancy yourselves to be one of those highly-endowed beings. If you succeed in doing one thing well, he entirely satisfied. The world does not expect any more from you. So do not fret and worry because you cannot do what some other person does. One thing well done is worth a thousand things only attempted.

91. The more lamentably-dense students are, the more persistently do they attribute their slowness of understanding to the teacher, who, they say, does not make things lucid and plain to them; which may be true sometimes. But the great majority of teachers are intelligent men and women, who devote their lives to the study of the art, and they have studied the science of presenting things clearly, and of giving reasons in the simplest Anglo-Saxon English; so do not try to hide your stupidity hehind that excuse.

92. The thumb is to the hand what the dominant seventh is to composition; nothing, in either way, is possible without a skillful use of hoth. These are two important factors to deal with; consequently they must be understood to perfection. Acquaint yourself with the correct uses and abuses of the dominant seventh, and how to manipulate the thumbs, so that correct movement may lead to easy playing in the many complex situations.

93. What people call the tremolo is only a trill on one note. The perfection of the tremolo is regularity, roundness, and evenness of tone, in quality as well as quantity. It hecomes merely a noise when rendered unevenly. It is to be shunned, generally, as too frequently used by bad performers, producing a racket instead of music. Properly used, it enhances certain passages wonderfully.

94. Free yourselves of timidity, indecision, wavering, and vacillating like a pendulum. One is as had as who insists upon thorough study of all of these etudes the other. Boldly and conscientiously go to your lesbetrays admirable loyalty to their famous authors, hut son or work, and, whatever you do, do openly and holdly and fearlessly; boldly ask questions; boldly strike the keys; boldly ask for what you wish to know, and holdly speak out; hut learn to distinguish hetween holdness and forwardness, as well as between many generations yet to come. But the student hold assurance and impertinence; one is commendable,

95. Few men think, and still fewer listen to, words exhibit his abilities than the concertos hy Mendelssohn of sound wisdom. Few musical students ever learn to interpret. Most prefer that others interpret for them, When you go to Berlin to study-as you will cer- as well as think for them. That is the reason we hear tainly be foolish enough to do-have a kindly thought so many woodeny, clumsy players, who vaguely thump for your teacher at home, and remember his sound adout what they vaguely understand; were it otherof pigmy followers.

96. The reason so many fail in their attempt of a use the opportunities of cultivating their hrains at a time when they were pliable and in a plastic form; it was delayed too long; and finally, mental action became dull, sluggish, and inactive. Gradually laziness stepped in and took possession, and failure was all to he expected.

97. Let us thank a kind Providence that there is no royal road to Heaven; likewise there is no royal road to art, science, or anything else that is worth having. All of us must travel the same unyielding and thorny

path to reach the goal. Of course, there are many bright and lovely nooks and spots on the way; still, the ascent is rocky and uninviting and discouraging. Only those who make the struggle without faltering will reach the happy level when and where even then the work to remain is still stupendous; hence so few

98. If you wish to get pupils, or a following, or a musical clientele, appear often as executant hefore the public and critics; demonstrate to them your methods of touch. Let them hear you freely, if you have the ability you think you have. Correct knowledge, rest assured, critics, friends, and the public will soon discover, and they will come to you, provided that, with it all, you are the possessor of a refined, courteous, and gentlemanly bearing; much will denend on this

99. If you wish to accomplish great things, you must be willing to make great sacrifices. Nothing will come from supposing this, suggesting that, or taking up with every idle whim or notion. Do hard digging, deny yourself many pleasures and comforts, and get used to the severe kinds of fault-finding and harsh criticism. You will find many thorns and thistles by the road, but persevere till you reach the end; success surely awaits you.

100. Intellectual development is a slow growth. Look at the oak; is it quick of unfolding and expansion? Look at character; is it built up in a day? Whatever is of permanent worth grows slowly, almost imperceptibly. Only persistent endeavor, close thought, minute scrutiny of each and every act, severe criticism, will evolve something of harmonious proportions, beautiful in shape, lovely in design, thorough and masculine in all the various parts; so that a complete, well-rounded whole is the outcome, such as we behold in Palestrina, Bach, Beethoven, and Wagner.

#### MUSICAL SOCIETIES IN SMALLER TOWNS.

BY E A SMITH

It is impossible for our smaller towns to secure the best musical attractions unless the people are united in action, and have a common center from which organized work may be directed. A musical club or organization will do more toward creating a musical interest in the community than anything else. Plans may there be formulated and talked over and financially supported that with individual effort alone would signally fail. And the influence of such an organization is certain to be an elevating one.

A certain town having a population of twenty-seven hundred, located in the State of Minnesota, recently formed a musical society for chorus singing and varied program-work every two weeks. They not only held profitable and enjoyable sessions, but they were the means of hringing a fine series of musical attractions to the place that could have been secured in no other way. A committee was appointed to canvass the town for tickets to the entire course, with the result that financial success was assured from the first, and a nice sum has been set aside as a nucleus for a course of entertainments to be given the coming season. What has been made possible in this instance is possible in thousands of others. It is worthy of encouragement and patronage. Suppose you give it a trial

Music is an art. Art is either the "harmonic expression of human emotion" or a system of rules and traditional methods. Viewed as either, it is a product of the human intellect, derived from its efforts to create a form of expression. It is not a mere accident of the emotions, and should never be treated as such. The musical artist is one who studies the nature of emotions and the possibilities of their musical communication, and endeavors to produce a work both harmonic in design and significant in content. Those who seek for art in musical work must search for the demonstrations of intellectual conception in the embodiment of feeling. There is no design which is not intellectual; there is ro art without design .- W. J Henderson.

By W. S. B. MATHEWS.

"C is a little ten-year-old girl, restless, full of life, apt to fly off at the alightest Interruption of practieing. She learns a piece quickly, but just as quickly forgets it. She has a great deal of temperament, but her practice is like herself: 'up and away to something She needs concentration. How shall I develop

D. is a girl of twelve, llstless, indifferent, not to be interested in any form or kind of music, so far as I can determine. A chiid who, to use her own expression, 'hates It all.' She likes nothing, either inside or outside, of the world of music. She will never decide that a thing is pretty; declares a seventh as agreeable as a third. What am I to do? Her younger brother, with the same instruction, plays nicely.- E. B."

The two types of hard pupils you describe are run around nine times before completing the rhythm. other keys. When she plays each of the changes well in this way, will be after nine times around, or thirty-six times begin to play with either section as called for. chords in rotation, then the last eight, and finally the new relations of the keyboard.

you have exhausted the changes on the C position, years. take up those of G and later those of D. This will to a marked degree.

playing them over an endless number of times. This with when he had an idea. kind of memory is of no use. It has to be a voluntary. Hans von Bülow used to memorize his pieces in this

thing very thematic, easy or less easy, according to is granted to but few. her talent. For instance, the "Novelette in B-minor" is such a piece; so are the "Entrance to the Forest," doctor. It seems to be a mental apathy probably de-

the "Wayside Inn," and the like. Bach invention, without notes and without stumbling. who declines to take an interest is one of the most It would be nice, now, to know in what form this piece hopeless the teacher has. If you can get her mind lies in her mind. Is it an eye-memory of the notes awakened upon anything, you can build music by findas they stand on the page; or a finger-memory, in ing something which will exercise her mind a good as they stand on the page, of a major of the standard of you miss one deal. She will never get on by soaking her in music note you have to go back to the beginning; or is it under the hope that she may unconsciously absorb a key-memory,-the music as such, without any locality? In the latter case the pupil will be as likely to begin upon one key as another, and you have to make in something, there must be aspects of music which her remember voluntarily the key of the piece as well as the music. The keyboard memory, of finger succession, is the poorest form of all, although in cadenzas (those of Liszt, for instance) it stands the virtuoso in great stead.

Barth, of Berlin, makes a great point of having the pupil learn her piece so that she can begin with any line, and any measure, or part of measure, or with cither hand, as ordered. For instance, he may call for beginning at the third line, second page, second measknown to every teacher. The first one must be in ure, third beat, and he expects the pupil to run along threated more. To develop concentration I know of the notes in her mind and begin at this place-of nothing so good as for her to work through the Mason course, without the music to look at. This kind of system of changes on the diminished chord. After memory is very reliable, although not musical. It is playing four changes in plain rhythms, either give the an eye-memory, and the pupils who have it naturally graded rhythms or else give sixes and nines, the latter will have to be changed off into a musical memory by counting three, playing in triplets. These exercises heing required to transpose the pieces into several

Mr Habn of Detroit, requires the pupil to begin the go on to rotations of the whole four, changing at each study by analyzing the music into its chapters or trip up and down the keyboard (t.c., change at the parts; he wants to know how many of these natural bottom) and go on around and around until the divisions there are, then they have to be designated rhythm comes out at beginning of first chord, which by letter or number, and the pupil must be ready to

up and down the keyboard. Then go on with the When your talented pupil has learned an invention, ment four changes individually and then in rotation; have her play it in at least three other keys, changing after this the remainder. Finally play the first seven the fingering wherever necessary to conform to the

whole fifteen. The latter in nines will run through Probably the secret of the fleeting impression the the series nine times, and require one hundred and girl's pieces make upon her mind is to be found in tharty five times up and down the keyboard to finish. her not really learning them thoroughly at first; so In place of carrying the thing to this really terrible the eye-memory and the recollection of the appearlength, perhaps it will be as well to change to reverse ance of the notes will aid her; hut I would not motions after one rotation, and to the two-hand posi- keep this up too long-not longer than until this tions before trying the second series of changes. Seven tendency to leak out has been greatly overcome. Good chords are enough for a good, trying exercise. When artists have the power of remembering pieces for

A very interesting example has lately come under run through a year or so, a few minutes every day. my notice. Mr. Leopold Godowsky left Chicago last River.' What would you do under the circumstances In the end it will give concentration, because in play- July and spent some months in Paris and then some ing these you have always a change of chords to look months in Berlin, being without a piano for ahout five out for, a succession of chords to be followed in a months. Then he had his great concert to prepare in certain order, and a rhythm of triplets running con- Berlin, and a later recital, the latter January 16th. tinnously. The combination develops mental technic At the close of the recital he left for America, where his first concert was advertised in Phoenix, Arizona, In regard to her forgetting her pieces. Very likely and a full month upon the Pacific coast. Meanwhile, you are giving her easier pieces than she could manage February 27th, he was due to rehearse the Liszt "Conjust as well. To develop concentration on pieces, one certo in A-major" with the Chicago Orchestra. He was is to give something of Bach, something that studied the concerto on the ship, mentally, learning she could not possibly learn by accident. Take, for not alone the solo part, but also the orchestral, the instance the two-part inventions. I would not under-instrumentation, and the fingering of all his passagetake to learn them all. Begin with the first. Learn it work. He had supposed that he would be able to by heart and have her work at it until she can play devote about four hours a day to this work, but found without stumbling. Then the fourth invention. that it made such demands upon his mind that he Then the eighth. The latter is the best of the lot. could not stand it shove an hour at a time. When Later the one in B flat. There are many that will pay he arrived at Chicago I heard him try it at the piano. for learning, but, if she learns five or six to play well. He, as well as we who heard it, were surprised at the she will have gotten the aubstance out of this part of way in which he played it. It sounded as if he had always known it, memorizing the fingering and plan-Now to make the piece stick in her memory after ning out the hand-work had given it the result of she had laid it down Probably she has learned her much practice, and, of course, his technic being in sece by what I call "unconscious absorption": i.e., wonderful condition from his epoch-marking preparathe way in which so many smart girls learn pieces by tions for capturing Berlin, he had all the tools to work

intentional memory, a perception and conception, in way. So have others. I have devoted so much at have a certain facility, but have not depth nor our

this in a piece which cannot memorize itself, such as often the most difficult we have to deal with; to be these of Bach. Later something of Schumann, some-

As for your second pupil, it is prohably a case for a pending upon physical condition. Girls sometimes get one Waysuc 1nn, and the like.

Suppose after two or three lessons she plays the first into this listless state; try the doctor. The person some of it. A tonic most likely is what she needs. When her mind is awakened and she takes an interest will get her to take a little trouble. . . .

> "Is it advisable to give Schmitt's 'Five-Finger Exercises' to a child seven years old?

"Should the minor scales he taught to small children? And, if so, should they be given with the major scales?

"Please give the names of a few fourth-grade pieces suitable to a girl who can reach an octave with difficulty.-A. F."

I do not recommend the use of any five-finger exercises, helieving that other things are hetter; if they are given, better apply rhythm, in Mason's manner, treating them in varieties of accent and in triplets, as shown in Mason and Hoadley's "Instruction-Book." If they are given to children, use very few, and be quite sure that the wrist is not stiffened.

Minor scales should be taught first as keyboard "modes" of the major of the same tonic, C-major, Cminor, hy simply flatting the third and sixth; the seventh always major. This is the harmonic scale, and it is the one to begin with. The major sixth in ascending is a license when there is no harmony. The minor seventh in descending is a fault; do not use it. Major and minor seales upon the same tonic are fingered

"Scherzino," Handrock; "Musical Clock," Heins; "Album-Leaf," Weher; "Words of Love," Ganz: "Snowflake Mazurka," von Wilm.

"I have a pupil who has gone through Bellak's book successfully and I selected a composition which would develop the left-hand work and brace him up on other weak points. The next day he returned it with the remark that his mother did not like it. She wanted something lively: a two-step or something. The brother, who used to play the hanjo, suggested 'Swame

"I have another pupil who knows the keyboard thoroughly, but cannot read from notes. What shall I do with her?-I. A M"

I would explain to the pupil the point intended in the piece, and urge it to he continued. At the same time I would find something lively, or even the "Swanee River" in a good arrangement, and give that also. The point is to have your own way, yet to give the impression of being everything that is considerate and obliging.

For the other pupil there is nothing hut to make her read. Give her such things as she can read by application; require them to be learned by heart, but always unassisted from notes. Then proof-resd them. Practice will do it. It is eye-experience she needs. Find out whether the eyes are good; they may be

"In the clinging touch (Mason's) is it enough if the finger merely falls upon the key? Must it not be played with force?"

It must be played with force, but with finger-motion and finger feeling, even though the arm is hacking the

MANY pupils are imitative to a high degree. They which the mind precedes fingers. It is easier to get tention to this case because these smart pupils are nality. They fail utterly when away from the teacher.

#### SOME POINTS OF SUCCESS.

BY WILLIAM ARMSTRONG

THE TEACHER.

ENTHUSIASM of the fitful kind which finds its impulse mainly in moods is a serious drawback. The teacher who ardently enters into the spirit of things during one lesson and remains impassive for many is never likely to make a pronounced impression upon his pupils. When the mind of the teacher sinks into lassitude the mind of the pupil falls asleep. The man of fitful impulse, who takes interest in the affairs of life only once or twice a day, is better fitted for contract labor than for musical pursuits.

To hear a teacher blandly announce that he gives a preposterous number of daily lessons scarcely conveys the best of recommendations. Some of those lessons are given at the fag end of the day, and the weariness with which an overworked man begins the morning is not gotten loose from until the hrain is gradually aroused to interest. In teaching, as in everything else, mind and body will respond for a given time, varying according to the individual, but never infinitely, no matter how great his intellectual and physical resource. Beyond this limit a mechanical attention takes the place of enthusiasm and concentrated interest. Ambition may spur a man to persevering effort, but ambition is not an unfailing tonic for mental and physical exhaustion.

#### OVERWORK AND ITS PREVENTION.

To be successful as a teacher demands, in addition to the wide knowledge necessary, the application of attention, watchfulness, interest, and enthusiasm. The wearied body and mind give these only in weakened degree. To be successful as a teacher, successful in the best sense, as illustrated by the mental and technical development of the pupil, means to be fresh in mind and body.

We are all well accustomed to the phrase: "So many study, and so few amount to anything." No teacher can supply brains and musical talent at so much per hour, however gladly he would do so. The teacher can, however, help to develop the talent and intelligence possessed.

To be overworked in teaching by necessity is one thing, and to be overworked by choice is another. The one is inevitable, the other avoidable, and there is a nice little chasm of moral difference between the two. Unfortunately, as far as the pupils are concerned, results are identical. The fact is undeniable that musicteaching, of all professions, is the most trying upon the nerves and exacting in its demands upon those engaged in it. The music teacher as part and parcel of his art is of highly-developed nervous organization. There is much confinement, little variety of scene or association, and beyond these a combination of circumstances that require strong comhative influence to counteract the grind of inexorable routine.

If the conditions of overwork must remain, either through necessity or choice, there is a course by which results may be at least ameliorated.

The simple and available apparatus at hand to-day for home physical development, soundly selected and used after consultation with a reliable expert on physical development, will go a long way toward refreshing and invigorating the body. No prize-fighter needs physical exercise more than the music-teacher, who, oftener than not, neglects it because the idea is foreign to his tastes.

As to mind weariness, the choice of methods in its direction, at any rate, a single suggestion may be made. Many distinguished men, working under constant mental strain, advise an identical rest-cure for the mind. With those who have not tried it the prescription will arouse a smile. It is neither more nor less than the devotion of an hour to the reading of some one of those books of wild adventure and ship-

wreck that charmed us in more youthful days. In the reading of such hooks there is absolutely no demand upon the mind. They do manage to absorb us for a little, even though we may not willingly acknowledge the fact, and when we put the volume down we go back to the serious things that we have left after having completely forgotten them.

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Mind-rest in any particular phase of work means complete forgetfulness for a time of that work itself. This point is well to bear in mind, however; no matter what may be our choice of methods of mind-rest,either conversation, reading of the class of literature suggested, or viewing of scenes and objects,-they should have absolutely no connection with the profession pursued. We need something foreign to our line of work to take us out of ourselves. Left to ourselves and to our own thoughts, we turn inevitably to the theme we would abandon. Under such conditions nervousness is increased by mental and physical weariness, and the strain rendered a tenser one.

The worker who desists from his task in the middle of the day returns refreshed for the remaining labors. We all willingly acknowledge this, yet many of us return, by established custom, after a luncheon more or less hurried, or, still worse, after partaking of the chief meal of the day, and dash into our task again. The result may not be immediate, but it will be in-

When a certain stage arrives surprise may be awakened that those younger and less experienced in the profession seem to hold an interest for their clientele that we may no longer claim. Half the so-called "fossils" are brain-tired, body-tired people who think industry supplemented by routine is sufficient to impart the knowledge of a valuable and remunerative musical equipment.

#### WELL-BALANCED JUDGMENT.

Overcoming strain, physical and mental, is so important a factor of success with the musically equipped that it demands first mention. In this direction one thought to-day is worth two to-morrow.

To constantly change the point of view weakens the respect of those about us. It is much easier to take up than to discard, and the man is a wise one who has reached that state which demands the testing of all things before they are accepted. A quick succession of idols in the form of either "methods" or "fads" is which are of the greatest importance to composers, the shortest cut to a destruction of confidence. Conservatism may he considered "slow," but it has the merit of heing respected.

The largest mind is not necessarily the most quickly made up. There is an agility about thoughtlessness that enables it to jump at conclusions, but conclusions that are right by accident and free of debt to premeditation. To reject after acceptance is the right of every who thinks the hardest is the one least called upon to takes the strength out of the music, and the ear tires. reverse his decision.

A thoroughly-established confidence goes further toward sustaining a teacher's reputation than any amount of advertising. To grow with the years and to grow with the times is the logic of evolution. To effect. Of course, what you have written sounds well; be fully up with the times is to be prepared by forethought to-day for the advance of to-morrow.

If there could be a man who would hear everything and say nothing, Solomon, as the exemplification of wisdom, would be at a discount. Such a philosopher would have the advantage of knowing every one's opinion and never expressing his own. "He said," "She harmony. Your work wants freedom; you are as if said," "It said," have created more trouble in the world than the most virulent epidemics. Silence and not flow. You attempt to do ingenious things. Success have more in common than the fact that the letters expressing each begin with S.

The music-teacher is thrown in daily contact with treatment must remain with the individual. In this many. In repetition a word grows to sentences and inference to statement. Looked up to as an instructor, a value is placed upon his words that intensifies their meaning. In speaking to one pupil he speaks indirectly to that pupil's circle of acquaintance. It is a say that to write melodiously and simply is to pander flattering situation, not always recognized on the spur to the popular taste. Not so; it is doing what is conof the moment, perhaps, and where events as well as sistent and right. Rely for effect on good shape of

#### STEADY POISE IN LITTLE THINGS.

To carry the cares and annoyances of the day into the home is to make the innocent suffer for the offences of others against us, and as well to distort our own views of life hy continued brooding. Optimism is the twin of success, and a placid mind at night turns aside aggravation in the morning.

In musical professional life tact, after cleanliness, comes nearest to godliness. To say things in a way that they may do the most good is not to say them with either temper or satire, hut with quiet directness. Neither is the best method to fasten intelligent attention by wounding or hy arousing anger. The day is past when a smashing of feelings and furniture is longer regarded as evidence of genius. These conditions departed with hair à la Liszt, and the continuous pianoforte performances which Thalberg called fan-

To appear prosperous is the readiest way to convert appearance into reality. It is sad, but true, that, the moment one-half the world finds out that it patronage is a necessity, the combined genius of Sophocles and Reethoven would fail to save the recipient from undervoluction

Quiet, dignified independence is the most valid of checks on the bank of respect. Argument is mainly indulged in by one man who does not know what he is talking about, disputing the opinion of another who does. Those who know everything may live long enough to discover that they know nothing, although the most modern of medical sciences holds out small hope of anyone attaining to such extended longevity. Self-appreciation is self-preservation, but an exaggeration of the former renders the latter unnecessary. To feel aggravated with a colleague for traits that we find impossible to countenance is natural, but we are unlikely to give him the wisdom that nature has denied by telling him our opinion of him.

#### RULES FOR YOUNG COMPOSERS.

A PROMINENT English musician who studied composition in the late Sir Arthur Sullivan's classes at the Royal Academy of Music, London, has given, in a paper of reminiscences, a number of notes taken down during the course of the lessons. These principles, will have much interest to those of our readers who are studying composition:

Chromatic Writing .- Remember, all of you, that, the more chromatic you get in your writing, the smaller you get. What is it that prevents Spohr from being a great writer? Simply this, instead of relying on broad effects, he loads his tunes with chromatics. If he has three plain triads he can't resist the temptathinker, there is no advance without it, but the man tion of putting a lot of chromatic notes between. It

> On a Vocal Quartet .- You have a lot of two- and three- part writing, and when I see it I always expect imitation; but no, you go off to something new. Imitation is not only scholarly, but has a good vocal they always sound well.

Natural Harmony .- Every phrase of melody carries with it a natural harmony to everyone. This is the simplest and smoothest. In writing counterpoint or harmonizing, first look at the air, and settle its natural walking on stilts, and looking for each step; it does

Hymn-Tunes .- The finest hymn-tunes are those that are the plainest, and full of broad, strong effects. A hymn-tune is not for the choir, but for the congregation, and it should therefore be what everyone can sing. Congregations do not sing in parts; therefore the mclody is all-important. Chromatic harmonies in lower parts are weakening and incongruous. People

BY DR. BENRY G. HANCHETT.

To TELL "How I Teach l'mno" would be to write a record of over twenty years of labor. In my early work, I remember, I set a girl of seven or eight, who That girl is now a distinguished artist and seems to young lady played for me at her examination Liszt's the pupils hear nothing played, either hy themselves "Sixth Rhapsody," and in many respects played it nev r allow such things to assall one's ears from the only. that but once); and I tell another that she has every perfection .- Music Life. reason to devote herself earnestly and professionally to piano-practice, after she has spent several weeks working on the same moderately-difficult etude. I let a pupil at one lesson play through several pages full of blunders without a word of interruption (but with many blue pencil-marks and comments later); utes in going over the same four or eight bars, time

Still, I am not altogether devoid of method. Not the performance of the present moment. all of my teaching is strictly plano-teaching; for I believe that the piano is a part of a mechanism of tempo and the dynamic relations may be laid out almusical expression; that expression through mechan-most mathematically; hut, even were this advisable ism is hopeless without proper mechanical relations in art, the finer nuances cannot be determined by and conditions, and that therefore the first step in printed word nor usually positively remembered from accuring auch expression is the adequate training of one performance to another; therefore a diminuendo by Bach: the remaining mechanism, namely: that of fingers, or a crescendo, ritardando, or an accelerando, of a

is to be considered as a means of musical expression a Moscheles or MacDowell ctude is played two grades automaton. do it, he awakens but languid interest in me. I am Becthoven and Mendelssohn "Violin Concertos," the not a teacher of gymnastics, and I give up the com- Schumann "A-minor Concerto," and many other works petition with the "Angelus" and "Pianola" right now, never performed by their composers, who established both for myself and my pupils-the machine is sure it, and how? The whole of the thought of tradition is to win. But music demands interpretation; emotion measured up in this: A record through memory, or, as demands expression through music that may be heard far as possible, through the printed page, of the very quate expression requires a mastery of technic.

discuss, investigate, listen to my attempts (made on a rereating most impressively the content of the composecond piano), and see wherein their conception or sition. technic is inadequate; then I lead the pupil through the steps required to supply the deficiency. My stand be no doubt that the piano artist-virtuosi now claim own application of it. Bach's industry was not aim ard le absolute perfection of every detail, and I try to ing the attention of the world find and reveal more of point out always the worst defect and the one next in tha true content of a Beethoven piano-concerto than he could not. order for correction, without discouraging the pupil did Carl Czerny, who, in some cases, was the first to by fault finding with every conceivable deflection from play them in Beethoven's day. Who to-day wants the absolute perfection at once. My aim is always im- Czerny tradition? Yet Beethoven himself appears to provement, and I greatly prefer the faithful toiler who have been satisfied with the old player's performances. can always show some gain from lesson to lesson, to It is fair, also, to think that, if the great players of the more talented and advanced pupil who will not one hundred years ago were to reappear before con-

I do not accept the dictum, "Art for art's sake," works of their day would be materially changed. I believe that art is subordinate to life and character. The tinkling tones of the Vienna instruments used often express approval of poor Itsying that shows own composing, played by the New York Philharmonic progress and faithful effort. I often lay axide a piece Society. that has served like purpose for the present, reserving This is the greatest of artistic merits of good music,

present themselves I use such points as exercises and have them practiced on table or clavier. I try to have or others, that is not correct in melody, harmony, and

In short, I try to study human nature and to make brilliant trash with dash and abandon (I never did to the end, but a means that must be commanded to mains for the progressive artist who follows to dis-

#### AS TO TRADITION IN MUSIC.

BY LOUIS ARTHUR RUSSELL.

THE true interpreter of a composition is also a creand at another the same pupil may spend thirty min. ative spirit. The cold pages of music, or the still-lessreliable remembrance of a performance of these pages by an artist, is in neither case a complete guide for

In the hroader items of performance the general former interpretation may not he accurately repro-But if I seem to have little of method, I try to duced by the performer of to-day. The indefiniteness make it up by having principles, standards, and aims. of tradition at its best makes it a comparatively small The fundamental principle in my plano-teaching is that item in the performance of music; but, were it a plan playing is an unworthy aim. Unless the plano perfectly re lable thing, its usefulness would be doubtful, for what we want of a performance is the

cert andlences, their interpretations of the master-

pansion without destroying its original contour, and Gates.

I insist upon the memorizing of all pieces studied, we may listen to two performances of a great vocal and endeavor to have them memorized before they are or instrumental composition, differing widely in emoand endeavor to have them memorized opportunity one from the other, varying in tempos, practiced, because of the effect thus produced upon practiced, because of the enect that product develop- and in dynamic force; yet in each case logical ment of skill in sight reading. I give very little atment of skill it signt reading. I so that musical value truthful. Who shall say which is correct? Given (Heller, Chopin, Liszt, etc.), and I always endeavor to different instruments, different surroundings, and (Heiler, Chopin, Liszt, etc.), and I always cannot be all, different moods, the composer himself is did not know "a from "andants," to play Schumann's time of the first lesson.

"Cradle Song" in 0, from notes, for her first lesson.

in musical work. Where technical points in pieces likely to vary the interpretation of his own composiboth in deed and word.

If the performer be of sufficient culture and ability he will catch not only the detail, but the spirit. rhythm. So long as blunders in those fundamentals of this composer; if, as well, he be an artist his and I set her to doing finger exercises on a table (I are possible, the practice should be on the clavier spirit will also have its sway, and the two are wedden human art. If this performance reveals new beauties worth her while to study, after she has played some my pupil study music, and the piano is but a means in the composition, it becomes traditional, and it re-

There are very few reliable traditions as to the interpretation of classical music, and all of these are subject to analysis according to the known laws of musical interpretation. To search for tradition is a vanity: the student should seek a higher culture in music, and, when he is awakened to the truths of his art, each composition of worth will display itself completely to him, regardless of another's interpretation.

#### THE INDUSTRY OF GENIUS.

BY PERLEY DUNN ALDRICH.

Some one recently made me a present of a musician's year-book, in which I found the following sentence

"I am what I am hecause I was industrious; who ever is equally sedulous will be equally successful." It came over me with somewhat of a shock that Bach must have been more than modest to give so

little credit to his remarkable gifts, and so much to simple, plain industry. What a splendid lesson this is to us who are working in these later days as I care very little about its study. If one wishes to truth of the composition as shown on the music-page, students. If Bach was industrious, how much more perform acrobatic feats and make astonishing displays plus the artistic spirit of the player; if we have less do we need to work persistently, that we may deof manual and digital dexterity; If one cares whether than this, we have nothing more than the music of the velop our little talents. But I do not believe much in the plodder. He usually plods on without underfaster or louder, and wants me to show him how to If there be a tradition of the performance of the standing and misses the essential thing after all. Our industry, while it must be constant, must be continually guided by intelligence. For example, we have a troublesome passage on the piano to learn. We certainly must practice it over many times; but never once without mental avidance.

I mean hy this that mere mechanical repetition is the plano will enable heart to speak to heart. Ade. best known performance of a work. Sometimes this is to he avoided and every time the passage is gone over established by the composer himself, but oftentimes it must be done according to a carefully-preconceived Hence, I teach piano by finding out what there is to by some acknowledged artist of the composer's day, plan. Aimless industry is about as had as none at express on the printed page, letting the pupils read, whose performance is accepted as the best and the one all. A comparatively small amount of well-directed directed. This same principle can he applied in many With the improved instruments of to-day, there can ways, and it remains for each one of us to make our less, and we certainly cannot afford to indulge in it if

Does it not stand to reason that both the sons and daughters of a family should have an equal chance in the matter of preparation for enjoying the finer and more beautiful things of life, as well as in its more common and grosser features? There is a growing feeling that they should have equal share in general education and in the family finances and property inheritance. Why not, then, in art, in the love and I wish my pupils to cultivate observation, accuracy. by Mozart for his concertos would find no considera appreciation of the heautiful? That one which has trucks here in reporting what the composer has set tion as of serious importance in art to-day, and Mozart the talent should be given the educational facilities for down, honesty in interpretation, the roughness, growth, himself would see new things in his music if he were it, he it the hoy or the girl. And, as the hoys do not faithfulness, and hold approviation of and love of the to return to us and play his sonatas upon a Steinway set about discovering their innate possibilities in these set about discovering their innate possibilities in the heautiful I try to much the mind and the heart. I grand, or direct the performance of a symphony of his years when their minds are the most receptive, in later years, when they discover for themselves their musical talent, it is generally too late to profit hy it as they its perfecting until it shall have had time to ripen that its elasticity allows of unlimited emotional ex-

#### A FALSE ALARM.

BY CONSTANTIN VON STERNBERG.

THE music essayists and critics of England have, in the last year, repeatedly expressed the apprehension that the sonata might be crowded out of existence by what they are calling the "pianoforte snippet." They fear that the short piece, the concert-etude, nocturne, prelude, the dances, old and new, will supplant it. Mr. Apthorp goes even further than this by declaring the sonata already an "ueberwundenen Standpunkt," which is the German equivalent for an "exploded theory." What the former observe, or believe to ohserve, as a deplorable, though still distant, possibility. the latter regards as an accomplished fact, and wel-

The whole question seems to concern principally three types of musicians: those who compose sonatas, those who play them in public, and those who teach them to the growing generation; and being engaged successively in all of these three pursuits of musical life, I feel at liberty to say that-in my humble opinion-both the English critics and Mr. Apthorp are wrong. The former are too apprehensive, the latter -though an eminent connoisscur-is just a little too

Before going into a justification of this opinion, it might be well to recall the meaning of the word sonata. The diagram of the first movement is not all that this term signifies. This diagram has slowly evolved from the mere attempt of emancipating music from the dominion of the church. As a piece for voices was once called a cantata, so was a piece of abstract music for instruments alone first called a sonata, because suonare in Italian means the sounding as well as the playing of an instrument. Thus the early sonatas were not even solo pieces or not all, nor necessarily so, as the titles sonata da chiesa, di omera, a due, tre, quatre, may prove. We find also can observe

#### TWO TENDENCIES.

One purely formal, the other esthetic. The formal tendency is manifestly making for symmetry and logic; but it is limited to the first movement. The esthetic tendency is making light of the first movement and its diagram, but strives for an organic unity between the various movements; it regards the whole sonata-scheme from a higher plane.

In order not to confound these two tendencies, a few words may be said of each separately. The formal idea developed not evenly, but in skips. The Germans ithe younger Bachs, Kuhnau, Wagenseil, Matheson llassc, Rolle, Marpurg, et al.) have undoubtedly done most toward developing the symmetrical form of the first movement; while the Italians (Corelli, Porpora, Domenico Scarlatti, Durante, Galluppi, Paradisi, Grazioli, Sacchini) seem to have directed their efforts more toward a unity of mood or character. They make light of contrapuntal developments, and preserve the formal idea merely in the disposition of tonalities, and in the repetition of certain portions, though these repetitions sometimes do not even include the first subject. We see that each of the two nations dereloped the sonata according to its conception of the term, and as we follow it to France we find these two conceptions approaching each other in Mchul, and still more in Cherubini, who stands perhaps alone in musial history for his cosmopolitism; since he lived most of his life in France, however, he is generally counted mong French musiciars.

The perfect reconciliation of the two conceptions was tserved for the hellenic crystal-minded Mozart. As a every form or class of music, so also in the sonata, Mozart is a decided, definite, and positive landmark! rariations, or a mixture of slow and quick move-

ments for it. Schubert's first movements do not al. THE QUALITIES OF A SUPERIOR PIANIST. ways adhere to the diagram. Chopin follows it, hut disregards the organic unity of the whole sonata. Schumann vacillates between the two,-compare the with the one in F-minor; Brahms drops the sonata of superiority in the natural qualities. ns a type altogether after his two early ones; Tschaikowsky goes into gigantic proportions in his sonata can teach a hen to swim, if you don't mind time. It in G, which makes it rather an unorchestrated conis a long job, repugnant to the hen, and when all is certo or symphony; Liszt goes so far as to connect

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far as it concerns the sonata. Before we turn to the present we must observe that throughout all these vicissitudes the sonata has not of using the hands in pianistic ways. perished. We have gained a fine, symmetrical artform when necessary.

And here is where the present sets in. The two pianist has to work very hard, indeed. Scharwenkas, in their sonatas and chamber-music

the first-movement form still contains vast possibil- modern pianistic ship. ities, and that at the same time we have evolved something greater than that: an art-work which seeks the trainer will place the following: human heart in its remotest recesses through abstract. or absolute music, an art-work of organic unity in its is commonly called "technic," meaning the ability to diversity of detail, conveying a consistent, complete, place your finger or fingers where you like and take logical, and coherent emotional program, whose form them up when you are ready. This means a really has long ago passed the stage of obviousness.

And why should form be ohvious? Orchestration is somatas (in the early times) made up of dance-pieces. not; variation is not, at least not at any given point; Still, through the whole slow process of formation we nor is imitation always obvious; all these forms of to the end that the individual may have some ground art-skill need not he ohvious any more than we need for personal distinction. to display our bones and muscles à la Sandow in order Sixth, practical acquaintance with the whole pianis-

sional deviations Form must he felt! Woe to the art-work of any slightest shade and nuance. description whose form ohtrusively dominates over its General good sense and taste. This is where one has to follow the lines of form in full consciousness, instead tizky and Godowsky Inform one that there is nothing of "having" it as a matter of second nature, instinct, more which they can teach you. automatic cerebration, subconsciousness. or-to re-

graduate course! diagram view of it whose end they foresee, or the of what they are going to do. It can be cultivated. esthetic? The latter is too much in evidence at pres- How long will it take to become a superior pianlat? ent, though it may perhaps be absent from the pro- If one has all the natural endowment, one should begrams of London recitals; and the former? the obnot go; it has gone! Gone, as a command or tyran nearly everything in the atandard repertory ought to nical regulation, gone as a sine qua non of the sonata. be within reach. Before twenty as many as possible be used whenever the nature or character of the begins to play in public by the age of seventeen. One thought-substance admits, requires, or craves it, as the "arrives" somewhere about thirty, if one has studied case may he. It has simply taken its place among hard, and occasionally or habitually employed the other forms, with the lied-form, the rondo, the trio- gray matter of the hrain. 

and diagram entirely, substitutes a fantasia, a set worked incredibly ever since.

BY W. S. B. MATHEWS.

G-minor sonata with the one in F-sharp minor, and and acquired, the latter resting upon the foundation

First of all, a determination to be a pianist. You done she prefers dry land. So anyhody can be made the various movements into a continuity; as he also to play, up to a certain point. But to be a superior did in his concertos; and with him the past closes as pianist involves so much work that nobody will succeed without a strong determination to do so.

Second, an instinct for the piano, a natural readiness

Third, a fine muscular system, responsive to nervous form, developed to a wonderful breadth and elasticity; stimulation, capable of great application without bebut we have also gained a higher conception of the coming inflamed; muscle of a fine and sensitive sonata, a conception so superior to a merely formal quality. Some people have fine responsiveness of idea that it can dispense with this first-movement muscle, but, as soon as they are forced to do hard work, the muscles get inflamed and swell up. A

Fourth, a fine instinct for music and a love for it works, as well as in their concertos and symphonies, above everything else. Unless your budding pianist prove the gain of organic unity, and sometimes employ loves music and feels music whenever he plays, he will the first movement form, though not always. Mac-never get beyond the mechanical stage. This musical Dowell, too, shows no disregard for the diagram, hut aptitude will include perceptions of rhythm, harmony, also shows perfect independence. Of Schytte, there is melody, intensity, the blending and contrast of tones, only one sonata in print, which is strictly formal, but and so on. In other words, your young ship will not the form is called for by the character of the themes. sail truly without a captain to navigate her; the We can plainly see that our gain is twofold: that musical sense is the real officer of the deck upon a

Upon the substratum of these natural qualities the

Fifth, keyboard mastery of every kind-that which diabolical drudgery upon each separate element of piano-playing. It means carrying at least a part of the elements farther than others have carried them,

to convey an impression of their strength. As we tic repertory. One must know thoroughly at least admire a fine figure in man and woman, though it be twenty sonatas hy Beethoven, a dozen or twenty draped with and enveloped in a wealth of clothes; as fugues by Bach, practically the whole of Schumann we divine the build and proportions of a person by and Chopin, twenty to forty numbers of Liszt, a good height, gait, carriage, motions, etc., so does the con- deal of Brahms, and so on. One studies these things naisseur de eaur and the cultured music-lover feel the early and reviews them later and often until they form of a sonata-or, for that matter, any form- become household words. The hands and fingers have despite all its enrichments, enlargements, and occa- to be so habituated to playing that they become the intaneous ministers of the musical thought in its

sentiment! Woe, also, to the composer who still has arrived at the moment when such teachers as Lesche-

Seventh, the habit of playing in public without main colloquial-instead of feeling it; he needs a post-fright and without getting rattled. Perhaps this ought to have been brought in sooner along with natural Now, if the English critics apprehend the decline of qualities; still, experience shows that there are many the sonata, it is only proper to ask whether it is the who play before others well when they are quite sure

vious, unoptional, compulsory diagram? Why, it need ought to be easy and attractive; by the age of sixteen but not gone as one of the most beautiful forms to extra frills ought to be put upon the technic. One

Dohnanyi and Gabrilowitsch. At the age of 21 or CHARACTER BUILDING, growth of consciousness, is 22 they are masters; then consider Godowsky, who and it seems very much as if the two different con-This so the term sonata began to separate again solution of life's problems. A student of life is one with his incredible transcriptions of Chopin studies with his incredible transcriptions with his incredible transcription with his incredible transcription with his incredible transcription with his incredible tran the bim. Beethoven often disregards the first move who seeks the divine consciousness. He who seeks involving a technic never seen hefore. At 22 he who seeks the divine consciousness. He who seeks the divine consciousness.

#### HIIMORESKE

BY H. M. SHIP

AT a museum: Small Child: "Why, grandma, what are you cry-

lng about?" Grandma (a member of the opera chorus): "Don't mind me, dear; I have just recognized in that Egypto Rossini. tian mummy an old and very dear schoolmate of

While Kemble was playing Hamlet in the provinces, the gentleman who acted the part of Guildenstern imagined himself a capital musician. Hamlet asks him: "Will you play upon this pipe?"

"My lord, I cannot." "I pray you."

"Believe me, I cannot."

"I do beseech you." "Well, If your lordship insists, I shall do as well great amusement of the audience he played "God

Both Gluck and Mozart used the fandango, a Spanish dance, in their operas. In the seventeenth century this dance was about to be prohibited as a "godless dance," but one of the judges of the Consistory (of



monks) said is was not fair to condemn it unheard. So two dancers were introduced, and they danced with such effect that "every one joined in, and the consistorium was turned into a dancing saloon" and no more was heard of the condemnation of the fan-

Lord Chesterfield, the accomplished wit and man of fashion, in speaking of the opera said: "When I go to an opera, I leave my sense and reason at the door with my half-gulnea, and deliver myself up to my eves and cars." . . .

A country manager saw that the horns of his orchestra were not taking part in an overture which the other musicians were performing. He rushed upon and inveighed against their idleness.

"Rest?-I don't pay you ten shillings a night for poor condition to play under a critical eye. resting; blow away!"

At the production of an opera, "The Haunted Tower," by Cobb, a genial friend sald to the author:

in duet, nor do they swoon in cadenza; and there is something grotesque and positively ludicrous in the world, not peopled by real men, but by a singular kind of singing creatures."

"Will you listen to my daughter sing?" said a lady

"With pleasure, Madame!"

début in opera, maestro?"

"That of the goat in 'Dinorah.'"

A story is told of him that on one occasion, fancying that the dress of the first tenor (in the opera) was more magnificent than his own, he insisted on its being given up to him. The manager remonstrated in vain; and throughout the evening the tenor as Curatius, six as I can"; and to the confusion of Hamlet and the feet high, was seen wearing a little Roman costume, which looked as if it would burst at any moment, while the diminutive Crescentini was dragging a long Alban tunic trailing on the ground.

> Michael Kelly, an actor and composer, was also engaged in the wine trade. This circumstance, combined with the suspicion that some of Kelly's compositions were derived from foreign sources, led Sheridan to propose this inscription over his shop:

"Michael Kelly, Composer of Wines and Importer of

Next to Purcell, Shield was perhaps the most original English composer. He had some ideas of his own. He issued ivory passes to the opera.

Dr. Wolcott's application for such a pass reads thus:

"Shield, while the supplicating poor Ask thee for meat with piteous moans: More humble I approach thy door And beg for nothing but thy bones."

#### MAKING THE MOST OF IT.

BY HERBERT G. PATTON.

A GREAT many readers of THE ETUDE are the students of some teacher, and to these I would address

Are you making the most of your opportunities: or are you permitting valuable words of instruction to fall unheeded, or slip from the feeble grasp of the memory? In the first place, you should be in the good graces of your instructor, or you will miss many a favor that otherwise would be bestowed. Punctuality, respectfulness at all times, prompt remuneration. and last, but not least, careful attention to suggestions. and hard, earnest, effort to follow them are the chief requisites of gaining the good-will of a master and of

#### PUNCTUALITY

This is the easiest. Prepare to make your trip to

#### RESPECTFULNESS

Many pupils are not thoroughly respectful. If the teacher happens to make an occasional blunder, they in his experience, this fact, he finds the importance of "What a misnomer to call your opera The Haunted have a grin ready to show their amusement. I remem-Tower'! Why, there was no spirit in it from be- ber I took several lessons of a certain artist, before can estimate, since to the influence over the pupil be I discovered a peculiar arrangement of his mirrors, may add the reflex benefits to himself, and indirectly enabling him to see my face, while his gaze was ap-Among the objections urged against the opera by its parently directed elsewhere. How glad I was that my and animated manner when struggling under adversariations. Perastently to manufacture of the control of the cont enemies, one of the most frequent is that it is un respect was genuine, and my attention riveted at all circumstances is difficult of itself, but to call the fill natural—that all property is outraged by this continues. Teachers are often greatly fatigued; for a to the task of successfully banishing, during a day junction of music with action in the drama. People number of lessons given successively will tire a giant. of teaching, each intruding unpleasant or anxions do not fight and murder each other, it has been said. Make up your mind to bear a certain amount of abuse, thought involves an achievement which will be found though possibly they may make love to each other, and these storm-clouds will the sooner vanish.

#### REMUNERATION.

Always have an understanding when payments are something grotesque and positive union of things so incongruous. Hence Schlegel, the union of things so incongruous. Hence Schlegel, the great German philosopher, calls the opera "a fairy to the agreement. The fact that the teacher can depend on these payments will frequently be of convanience to him.

#### ATTENTION TO SUGGESTIONS.

How many pupils keep a diary of their lessons? Those who do not fail to retain all the instruction received. This suggestion I know to be a good one. "What role would you advise her to learn for her I invariably made the entries the evening after the lesson, putting down whatever I deemed worth noting. Now in after years I turn to the book and do not read long before discovering a forgotten point. Crescentini was a very celebrated Italian sopranist. I also made out a weekly schedule of practice, dividing up my time so that each subject would receive the attention its importance demanded. If the teacher said: "You are lame in that movement; take this exercise ten minutes a day." That evening the schedule would read: "3d and 4th finger, tr. 10 min."

What a world of advice was in one remark of the professors as he tapped me on the forehead: "When you play you must use your brains." A correct style assumed by an effort for the moment is not the purpose of technical exercise. Correct habits unaccompanied by volition are the fruits of the hours of arduous study.

Don't be too inquisitive. Information asked for in advance of your grade, and foreign to the subject in hand, is knowledge to which you are not entitled.

It has been stated often that only those of rugged constitution need hope for an artistic career. I believe it is based more on the nerve-energy of the individual. There are persons whose bodies are frail, but who possess such tremendous nerve-force, such determination, that they outstrip their physically stronger neighbors in the race of life.

#### SELF-CONTROL.

BY AIMEE M. WOOD

THE writer of an editorial in a daily newspaper says: "Power of any kind is always amenable to culture: if it be small, it can be enlarged; if it be weak, it can be strengthened. Each one knows the weight of his own burdens, but all do not know the blessed relief of bearing them bravely, unselfishly, cheerfully. In this method of conquering self we shall have won a victory of good over evil, and proved our selves, not the slaves, but the masters, of our emotions. Unless above himself he can erect himself, how poor a thing is man!"

Pupils of a sensitive temperament are unconsciously affected during the lesson-hour by the prevailing mental attitude of the teacher; if the latter has encountered some mishap or unpleasant circumstance previous, and allows his thoughts to dwell upon it, or even constantly to revert to it, he will find, in the majority of cases, an unsatisfactory lesson; on the other hand, if he appears in a bright and cheerful mood, the pupil catches at once the same spirit, and wonders at her own performance, which is satisfactory to the degree that she herself is passive to the outer influence "But," said one of the men, "we have fifteen bars' the studio so that you can go leisuraky. If you must Children, especially, are sensitive plants, but there are hurry, you become overheated or nervous, and in those of maturer years who are even equally susceptible to this invisible force which a teacher carries with him,-which forms his "atmosphere,"-this, in turn, being the direct result of this thoughts.

Observing and considering, as he may continually to yield its own reward.

### A FABLE FOR GRADUATES.

Ir came to pass that once upon a time two music teachers settled in a town and signified—as the custom was-their desire to receive and train up the children of the town in the knowledge of musical instruments,-for a consideration. One bore with her a parehment roll on which was a special seal of honorable mention, given at the great school in the city not far distant. The other had no parchment roll, nor was she so skilled as her sister, but she studied diligently as opportunity had been given her.

Now when these two had sojourned in the town and days and months had passed, it was made manifest that the ways of one teacher were not the ways of the other teacher, and that there was a wide difference in their ordering. For, behold, one of them developed many gifts and graces. She smiled upon all passing acquaintances; she briefly sojourned or left her card at the houses of her friends; she delicately made known every lovely thing that she heard to the thing. Therefore, seek it. But when you have won is a well-demonstrated fact that we can appreciate one whom it most concerned, and her garments were ever seemly and beautiful. She knocked at the doors of concert-hall and musical club and gained an abundant entrance; and at the bazaars and other religious Magazine. festivities she gave her services; and because she knew how to choose wisely, she charmed the people with a concord of sweet sounds well suited to their

And it came to pass that pupils placed themselves under her guidance to be taught by her. And she perceived that the fathers and mothers in the comsired music somewhat better than coon songs for their answer. sons and daughters. And straightway she chose for ade musical entertainments for them and urged them to play before their friends; and she cheered the timid and stirred up the laggards. Moreover, because the had quickness of wit, she avoided the fogs of unclearness and the pitfalls of illustration that illusthe volumes of the library of the town that she might of Venice? increase in wisdom.

And when she had made the way plain to her pupils, to herself: "Behold, if I seek to go further with them, it will be but the blind leading the blind." So she took a portion of the substance that she had gained by her teaching, and when she had journeyed to the great city, she sat at the feet of a learned doctor of music, and in the school of the doctors she acquired the knowledge that she lacked.

But the other teacher hung up her diploma in a high place and waited to be called. And when she had waited a great while and but few pupils had sought admission to her studio, she lifted up her voice and complained bitterly of neglect, for she knew that her training was superior to that of her flourishing neighbor. And she disdained musical entertainments, and she set hard tasks for her pupils, and when they could not perform them she upbraided them, and they wept. And she was continually at variance with the and because she steadfastly refused to give them for the comprehension? that which was sweet and melodious.

people would not listen. But when once she did go (to become known) her selection was so severe that all the people spoke with their tongues when they should have listened with their ears. And she was wroth and cried: "Go to, now! Ye cannot undermet not the high standards of the city in which abe

THE ETUDE had been taught. Nor would she seek to help them to hear, thus showing that we have learned to think in approach these standards, but she despised them in her heart, and this was known.

upon her public playing, which is lawful, but not al- scale (in all the keys) and short melodies without ways easy to gain. And she said: "Am I not better skip; then we should go on to skips, rhythmical varithan my neighbor? Have I not a diploma with a special seal? Shall not the people of this perverse town acknowledge my worth?" And she became a harder taskmistress than ever, and her countenance attention. One thirg cannot be too strongly insisted darkened daily. But one by one her pupils left her for her neighbor who had no diploma, but who hoped to win one. And, when certain of her friends who grieved at her mistake tried to show her that the all future work. fault lay in herself and that her neighbor was wiser than she was, she hid her face and refused to be the student, the illumination of the whole world of advised or comforted. So they left her to her own music; and with it goes the complete changing and destruction, and it came to pass that the place of her raising of his point of view. He no longer looks at failure knew her no more.

it, remember that it cannot do everything and that a teacher who has a diploma may possibly learn wisdom from one who has not .- New England Conservatory our hope of growth. As soon as one begins to listen

#### EAR-TRAINING.

BY LOUVILLE EUGENE EMERSON

LESCHETIZKY'S most constant ejaculation is said munity could not understand the severe works of the to be: "Can you not hear?" And, with a few excepmasters (nor could she yet teach them, -neither the tions, we may be sure that the silence which follows works nor the fathers and mothers), but that they desuch a question is not, in this case, an affirmative

Is it not remarkable that, in the teaching of an her pupils what was both good and pleasing; and she art which appeals to the ear alone, the training of the ear itself has received so little attention? The absurdity of such neglect is immediately evident when we compare music with painting. What would we think of the painter who neglected to train his eye for color? More absurd still: what would we think trateth not, and she spoke often in parables, that even of the mental equipment of the man who, in order to dull minds might comprehend, and she provided her- read Shakespeare, had to sit down before some speakself with a musical magazine and consulted frequently ing-machine and play, with his fingers, the Merchaut

And yet an art in which hearing alone is primarily concerned has been taught in such a backhanded way as far as she herself had traveled therein, she said that hearing has not received even secondary consideration. In fact, almost no thought at all has been given to the ear.

All this tends to show that, in work in which anything like thoroughness is thought of, ear-training must receive very careful attention. If one is to be anything more than a mere mechanic in music he must be taught how to listen. In order to get the most benefit from the recitals of great players, the great orchestral concerts, the great operas, one must be able to listen discriminatingly. This only comes with train-

The player must hear his own playing, otherwise faults entirely uususpected will mar. It is told of a certain well-known pianist that when his playing was reproduced in a phonograph certain common faults were instantly noticed. He listened then. The great gether. compositions are only to be comprehended through the hthers and mothers of the community because their car; and if the ear has lost its cunning (if it can lose children could not play the bitter music that she gave what often it has never had), what chance is there

Composing is as necessary to music-study as writing And when she was bidden to the bazaars or the reis to the study of literature. How can one compose ligious festivals, she declined to go; for she said that cannot hear?

comes the question "How!" and right here is the other instead of doing something more original. chance for a mistake which we must avoid. This mistake is in considering tones apart from their relationfor the concert-tail and the musical club, because they until the fundamental relationship is thoroughly ap-

Scale relation is this fundamental idea, and the ma Nevertheless, it came to pass that she set a price terial that should be used at first in dictation is the ations, simple chromatic alterations, etc.; next, intervals and two-part writing, and chords of three and more tones, and chord progression should receive our upon, and that is the importance of a thorough apprehension of scale relation; on the success with which the scale as a whole is grasped depends the success of

One of the immediate results of ear-training is, for music from the barrel-organ stand-point, but from the Moral: A diploma is an excellent and a necessary much higher plane of conscious mental effort. For it only what we attend to; in other words, when we listen discriminatingly we think, and in thinking lies he plays better; he is better able to criticise intelligently the playing of others; and best of all he begins to think in tone. When the student can think in tone he has made an immense progress, and his future is then limited only by his personal capacity for growth. Even if he never gets where he can write great music he is constantly traveling toward that very desirable place, and the heritage which the world receives from him, whether recognized or not, is of the sort which is worth while, and which counts.

#### HOW NOT TO ANSWER EXAMINATION OUESTIONS.

WE have all read amusing answers to questions asked of school-children, and those of us who have had experience with class-work know how musicstudents, also, sometimes get their facts mixed, or learn the words of definitions without grasping the sense. When, later, the memory fails and an attempt is made to supply au original definition, things sometimes appear badly twisted. Here are some illustrations taken from an English contemporary:

Harmony is the taking of a melody and fitting notes to it which are in harmony with the melody, but which do not interfere with it.

Counterpoint is fitting one melody to another and making the notes come in as much harmony as possible.

Fugue is an elaboration of this form, having a first theme or subject, answer, second subject, then these varied; namely, one part beginning rather before its time. The whole being finally brought to a climax with chords.

Fugue is more complicated than counterpoint, it being two or three subjects following successively each other, when the second subject or melody is begun by one voice, the first subject accompanies it by a second voice, and so on, all parts fitting harmoniously to-

The meistersingers were chiefly men of the poorer classes who composed themselves into guilds and competitions among themselves as to whom could compose the best songs.

Discant is mixing up two voices in a light way; counterpoint is when the other voice is more pointed in style; fugue is when they are not so clear, but run on to the end in a current way until the last

But when the need of ear-training is felt there next Polyphony is when several voices only imitate each

In counterpoint the monks used to have two desks opposite to each other and thus sang together; hence not play for them again. And it was so, for lot she ship. Music is tones in relation, never otherwise; so was not bidden a second time. And she cared naught we must listen to tone sequence properly combined with the strongest organ, though the other had more we must listen to tone sequence properly combined.

### HOW TO MANAGE A TEACHER.

HY H. C. MACDOUGALL

A PUPIL is often concerned, and rightly so, about his teacher's punctuality, his teacher's interest in the lessons; a pupil who does not get an hour's lesson (if the teacher states that he gives hour lessons) or fortyfive minutes (if the lesson ought to be of that length) has some cause for complaint. A teacher who listens to the pupil's efforts with a scarcely-concealed air of boredom, or who is ill natured, or who plainly has given little or no thought to the icsson of the day or planned for iessons in the future-such a teacher can give ilttle satisfaction to his pupils, and his faults are beyond their correction.

There are ways in which a pupil may get a good deal out of a teacher, and I wish to point out some of those ways in a simple, practical fashion. The first rule for the pupil's guidance is this: When you finish teacher has anything to say in correction or praise or reproof, give him a chance to say it. As a general thing, pupils, the moment they finish their piece, are voluble with excuses or descriptions of previous performances of the same thing at home or other autobiographical details of no earthly interest or importance. If your teacher has nothing to say, your silence after performing will compel him to say something. The few still moments after the voice or instrument mental reviews of the minutes of performance. In my own experience as a teacher there is scarcely anything so annoying as the hahit of pupils to which allusion

The second bit of advice to pupils is antithetical, in some respects, to the first. I cautioned pupils about taiking to the teacher immediately after the performance of a piece. I now say: At the proper moment ask intelligent questions. The common sense of the pupil must be responsible for the determination of the "proper moment," but, in general, it may be said that a "proper moment" is immediately after your teacher has made a correction or explanation, or any time when there seems to be a point of rest in the lesson. Intelligent questions are those referring to the author of the plece, his life, piace in musical history, etc., the harmony of the piece, the fingering, the form, and other constructive details, questions regarding the technic and answered in the text, and so on. It is paper or on the edge of your music.

depths. But a pupil should be careful about taking has to give. the lesson into his own hands; a teacher of any gumption will not only not allow a pupil to do this, but will have some ill-will toward him for attempting it. Of course, a pupil asking intelligent questions wishes only to learn, but he should be careful not to ask too many or to ask them inopportunely. As to arguing with your teacher, he will dislike you if you attempt it, or he will be a person of unusual breadth if he does not; furthermore you can have no respect for a teacher with whom you can successfully debate muslcal topies. To keep your respect for him, refrain from argument; sak his opinion and meditate on it in silence, bearing in mind his greater experience and eminence in music.

My fourth bit of advice is: Try a little judicious

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be judicious praise. If my back, unfortunately, is huniped, I do not care to have some one compliment my figure; if I am ugly, I do not like to be told that when his first pupil enters, and as she departs he I am handsome. But, if I have taken pains with a commences to teach his mother or grandmother it pupil, I know it, and am delighted when I am told matters not whom, so long as he avoids all appear of it; if I have been patient with a trying pupil, I ance of leisure. know it, and think it no more than my due to have the pupil acknowledge it. At such times I feel very much encouraged; I do better work in my next lesson, and remember the pupil who has praised me most kindly, saying to myself: "What I do for that girl is appreciated." Your teacher may be the gruffest or most dignified or most self-contained of mortals; rest assured that spoken appreciation of his efforts in your behalf touch his heart. Mind, you are to use judicious praise, not flattery.

Another may to manage a teacher-that is, to command for your own use his best-is to loyally support him in his undertakings. If he plans a concert-course, playing or singing your piece, say nothing. If your sell tickets for him; if he gives a pupils' recital accept cheerfully the piece and place he assigns you; if he plays, go and hear him, applaud him (generously, if your conscience allow), and say a friendly word to him after the concert is over; do not take lessons one season only, but season after season, until you identify yourself with him so completely as to absorb all his musical wisdom. When you leave him for some one else, do so only for good reasons, and tell him frankly all about it; he will respect you, and you may retain has ceased are wonderfully potent in stimulating keen his friendship. All this sounds queer, you may say; yet a teacher is a man, and will be touched by your loyalty, and will reward it by increased devotion on his part; if he does not, he is made of poor stuff. I assume, in all this matter, that your teacher is a man you can respect personally and musically.

After all, the best way to manage a teacher is to have good lessons! And here, where truth is most obvious, is it least practiced. Poor lessons may be brought occasionally, and excite wonder only on the teacher's part; but a whole series turns wonder into worry, worry into abortive endeavor, and abortive endeavor into disgust. After that the teacher tolerates the pupil, spends the amount of time that he considers just, and dismisses him with inexpressible relief. No wonder the pupil finds the teacher dull, uninterested, impatient, fretful, disagreeable. It is not an easy thing for a teacher to tell a pupil not to come back again: it is not always a right thing nor ever a tactnot a bad way to write the questions on a slip of ful thing to do. Sometimes a teacher, goaded to desperation, will give a punil his congé but in aftermoments he wonders whether it was the best thing to do. I firmly believe that the financial side of the The third bit of advice to the pupil is this: Do not matter has little to do with the retention by teachers ask too many questions of the teacher nor argue with of so many indifferent pupils; while a pupil shows Aim. It is as true as anything can be that a real any interest the teacher perseveres—he hopes for better teacher likes to be of use to his pupils; his experience things. A pupil who does what he is told to do, pracla at their service much as a well is at the service of tices faithfully and achieves good results, has very him who lets down the bucket into its satisfying little difficulty in getting out of his teacher all that he

#### THE SEVEN AGES OF THE MUSICIAN.

BY MAREL WAGNALIE

VI.

"You may play in public, lecture, compose, write about music, or direct; what you will,-but at last you must come to teaching!"-says an authority in a recent magazine. Our musician finds it hard at first to accept his Pegasus without any wings at all, and deliberately to harness him down to a common little "bread and butter cart." But after soaring and sinking through five ages of the musician's career, he learns that more practical results are to be gained in this way than by "hitching his wagon to a star."

So he provides a large studio with two grand pianos, profes of your teacher occasionally. Of course, you and decorates the walls with autograph pictures of all know that your teacher is a human being, but you the great singers and players. These are easy enough

a liking for praise of myself; at the same time it must press "mamma" with the teacher's standing, as she it a point to be giving a lesson to his sister or cousin.

Teachers would do well to seek elderly pupils, as well as young, for they are sometimes most interesting. The present writer knows of one wealthy New York bachelor, now over sixty years old, who may be found at his piano every evening. It is remarkable how admirably he plays when one considers that he began when he was fifty. The hours of his life he regrets the least are the tardy ones thus spent in the study of music.

It is remarkable what different methods of teaching may lead to the same result. The city of Vienna is musically divided by two opposed theories of pianoinstruction. There is, on the one side, the Leschetizky loose-wristed, drop-finger method. The new-comer to this cult must be initiated by an underteacher. One hand alone, one tone at a time, each finger to drop of its own weight. At first it has no weight at all! and you despair of ever playing loud enough to be heard. Each wrist must be constantly tested by the other hand and kept so independent of the fingers that when they are "falling" no moving muscle can be felt in the wrist. After a month or more of this work short piece is permitted; so simple as to be memorized in an hour. But the touch, the pedal, the poises, the ritardandos, the liquid legatos, the pulsing rhythm, the artistic rubatos!--these you fail to master in a month. It is musical miniature work under

In contrast to this is what might be called the Impressionist school, best represented by Julius Epstein, of the Conservatoire. This master's first move with a new pupil is to make out a list of the pieces you "don't know"; and a formidable array it is! Then he checks off four or five for the next lesson. He has a loud voice and sharp eyes, which make it seem advisable not to ask questions. So you obediently buy the pieces he has marked: one "Invention" of Bach's, one Chopin Etude, one sonata of Mendelssohn's, and one nocturne. Of course, you think there is some mistake; no mortal could be expected to learn that

But, just to astonish Professor Epstein, you deter mine to learn those four pieces if it takes ten hours' practice a day. The sun shall not set before you have memorized one of them! You divide the work off, and find that you must memorize at the rate of one page an hour. You vow by the stars you will do it; sun's down; candle's out; stars shine; moon rises; still you work on illumined by the glow of determination. At the end of seven days you present yourself; eager-eyed and very nervous, but confident of asounding the great master by your achievement. You are not required to do all from memory-though, to discount your nervousness it was necessary to play them at home with your eyes shut.

The lesson is over, but never a word of surprise do you hear from Julius Epstein. Instead, he peruses that "little list" and designates four more new pieces. His loud voice and sharp eyes again admonish you not to protest, so you crawl home, have a good cry, and wish you were dead. But you are aroused by the consciousness that no time dare be lost-

"Each hour a page; Each page a prayer!"

By the end of one season the Epstein pupil has formed the acquaintance of seventy-five or a hundred new pieces, while the Leschetizky worker has made a life-friend, so to speak, of one or two. The former has learned to grasp musical ideas and acquired a breadth of mind and facility in memorizing that quite eclipses his rival, but the latter has gained a tone and repose that are worth some other deficiencies.

But in spite of these diverse methods, the pupils of both masters may be heard each year in various concerts at the "Musik Verein." Equal applause and practically forget it most of the time. I must own to to procure, but they, more than anything else, imTHE WAY TO MAKE THE AMERICAN PEOPLE MUSICAL.

It is no less strange than discouraging, and even humiliating, to have to admit, at this, the dawn of the twentieth century, that the American people are not musical. And yet so it is. A certain proportion of them, it is true, can sing fairly well, whistle excellently, and play creditably enough upon various minor musical instruments-not forgetting the banjo! There, however, speaking broadly, their musical skill and attainments end. Of the higher forms of musical art,the oratorio, the symphony, and the opera, for instance,-they are still wofully in the background. This is strange, because our people are largely leavened with an admixture of foreigners hailing from lands where music forms an important part of general education and of daily intellectual food, life, and thought. It is discouraging and humiliating, because strenuous efforts have long been, and are still being, made in many directions, by means of good choral and instrumental societies, of skilled operatic and concert companies, and of large, and ever-increasing numbers of institutions devoted exclusively to the technic of music and the propagation of musical ideas. The net result, however, is that the music which, at the time of writing, most commends itself to the popular taste is painfully namby-pamby, meaningless, crude, andin far too many cases-downright coarse and vulgar. It seems, therefore, that the means hitherto employed to make the nation musical have signally failed, and that a new start should be made without further

This start, from my point of view, should be made at the very bottom of the ladder; that, in fact, the kindergarten should be the place where this muchneeded musical reform should be started. There, anyhow-thank God!-no guile, coarseness, or vulgarity is to be found. Now, nothing, it may safely be said, could possibly be more helpful toward keeping the infantile mind in this blessed and, alas, too short-lived, state of innocence, than early indulgence in the singing of simple, pretty, and catchy airs, wedded to touching, tender, bright, and cneerful words. As the child moves forward into the primary department, the teaching of vocal music should be continued, as heretofore, with the addition of sugar-coated training in note-learning, sight-reading, time-beating, and, to some extent, expression and feeling. Marching onward, and upward, through the higher grade schools, the regular and systematic teaching of vocal music should go steadily on, and, as progress is made, the music chosen should become more and more ambitious and elaborate. Partsongs for two, three, and even more voices ought to be pretty easy of accomplishment.

About this time occurs the inevitable change in the voices of the boys, which renders their retirement from the singing class -- if (oftentimes) splendid natural vocal organs are to be saved from hopeless ruin-not only desirable, but absolutely imperative.

Leaving the boys, for a moment, it may be in structive to remark of the girls, at this juncture, that, although their voices are also somewhat affected hy the sudden blossoming into ripe womanhood, they may, under judicious guidance, without any very serious risk, go uninterruptedly forward with their vocal studies, which should now begin to assume quite a classical aspect. Besides solfèges for two or more voices, cantatas, etc., a beginning might be made with the finishing master, who knows his business-and there are such-in the real art of bel canto, which embraces soul, as well as body,-a momentous fact often overlooked. In any case, make but the nursing mothers of a nation truly and thoroughly musical and ultimate national musical growth, development and pre-eminence are foregone and inevitable con-

Wholly apart, bowever, from this vital consideration, it may fearlessly be said that the physical, intellectual, and moral advantages of music, and especially of good vocal music, are so great, that every

cultivate it assiduously, not only during school-life, but right up to that important and happy period when they have their own little choristers to watch over, guide, train, and educate, at which time, if never before, they will hardly fail to realize and appreciate the great privileges which, as school-children, they themselves enjoyed.

To return, however, to the boys, who were left just at that point at which active participation in singing ought altogether to cease, and at which the study of instrumental music might, most advantageously, commence. There would, for instance, be no insuperable difficulty, in forming, in nearly every public school in the land, brass-bands, and, up to a certain point, compact little orchestras. The one thing needed to compass this desirable end is the good-will and encourage ment of those in authority. Unfortunately many of these are utterly wanting in musical taste, knowledge, and appreciation, and, consequently, they throw every possible obstacle in the way of musical progress.

The stock objection is want of time. The modern school- boy and girl, so it is urged, have so much to do, so many "ologies" to master, that there is really no time left for music. It may, nevertheleess, be safely asserted that better, happier, brighter, and more robust boys and girls, and eventual fathers, mothers, and citizens, may be expected from those who, during their school-days were put through a thorough, systematic, and exhaustive training in vocal music than from those who, without it, were crammed, so to say, from head to foot with purely book-learning.

Be this as it may, the following certain advantages would accrue from the establishment, and systematic training, of the aforesaid brass-bands and miniature orchestras, in our public schools and colleges: The services of these embryo musicians might often be pressed into the sacred cause of charity, no small gain in these days of wholesale mammon worship; patriotism and love of country and home might be largely evoked and fostered by the martial strains produced; the ranks of the professional musician might be considerably and ably augmented by the pick of these youthful executants; permanent orchestras might arise in most centres of art activity to supersede the present oftentimes wretchedly inadequate theatrical and concert ones, and, last, but far from least, our church and chapel choirs, everywhere, might, indeed, sing and give praise with the best member that they have, which is now the very rare exception.

Much more in the same strain might easily be added, did space permit, but it must suffice to say that the line of national music-training here fugitively indicated, in due time, if properly carried out to its logical issue, would materially contribute toward making the American nation thoroughly musical, and toward giving her that pre-eminence in the divine art which in almost every other direction of human thought and action she is, most assuredly, attaining.

#### THE SUCCESSFUL TEACHER.

BY MADAME A. PUPIN.

THERE are many persons who measure the success of others by the figures that represent their bankaccounts. Money is their only standard of measure.

The teacher with many pupils is not always the successful teacher. He may be the fashion, or he may attract pupils because he is "such a handsome man," or because he is related to Gov. Q, or to the Countess de B.,-"an aristocratic family, you know," or he may be a regular old fossil, who has taught for so many years in the same place, that people have got used to him and his antiquated methods.

The first requisite of a successful teacher is that he teacher hears of new methods be investigates them: if he reads of a new school of teachers which gives and again the price is yourself. comparatively few exercises and does not teach scales of these new ideas and adopt what is reasonable.

But Old Fossil exclaims: "Scales! my pupils don't purpose you are valucless.

encouragement should be given, especially to girls, to have anything but scales the first six months, and none of them have a piece until they have taken lessons a whole year." It is observed that Old Fossil's pupils never play scales well, because they have always practiced them with both hands together andthey hate them so. No wonder!

The live teacher is interested in all new and progressive ideas in science, art, literature, and even in psy chology, and he culls from them the elements of real

The successful teacher must be an optimist. He must be able to see and draw out the best in his pupils. Most of us have abilities far greater than we imagine. Our timid first efforts need to be praised and our aspirations encouraged, instead of being laughed to scorn, as they often are in the family circle. Judicious praise given to a beginner often brings to light unsuspected talent, and scorn as effectually blights it. How much harm is sometimes done by the foolish chaffing of the members of one's family, and how much good may the teacher do by urging the pupils to develop the best that is in them!

The optimistic teacher is always cheerful; it is impossible for him to get angry. If a pupil is surly, or out of sorts, he simply does not see it, but fulfills the Bible injunction, to overcome evil with good-good temper; he infects his pupils with his own cheerfulness and good humor, also with hope, courage, and enthusiasm. He teaches them to think and incites them to raise their ideals He inculcates order and punetuality by being orderly and punctual himself. He does not say: "Do as I say and not as I do," but he is himself the model which the pupils consciously or unconsciously imitate.

Above all, the successful teacher loves to teach, and his pupils feel it. They make efforts to please him; they even overcome natural tendencies of character, in their great efforts to do what they think will satisfy and please him. Think what it is to be such a teacher; a subtle influence for good radiates from such a person, and its effects may reach far into the future.

How happy the one who can say he owes this or that good trait to the faithful teacher of his youth; and how unhappy he who looks back with regret that he did not appreciate the advantages his teacher was offering him, but foolishly and ignorantly regarded him as an enemy.

The successful teacher is one who truly educates who draws out from his pupils their hidden talents, and sets them marching along a path that leads ever upward and onward, and in doing this wins their love, confidence, and esteem.

#### PHRPOSEFUL DOING

BY LOUVILLE EUGENF EMLRSON.

A PUPIL brought to his teaches one of his first attempts at composition. The first question asked was: "Why did you write it?"

This was something of a poser; so the teacher went on: "Of course, no advanced players would care to piay it, and the intervals are too wide for a child to play, so the whoie piece is ruled out."

This observation is as fuil of meaning as a nut is full of meat. The first question one should ask himself is: For what purpose? Then he should adhere to the rules of the game. Nothing is less valuable than

It is this characteristic, purpose, that distinguishes humanity. And the greatest man is the man with the greatest purpose. Life is a mathematical equation; so much on this side, so much on the other side to balance. You get out of life just what you put in it. Put into it great purpose and you get back great should be alive. Life means growth. When the live gains. Do you desire to be rich? Pay the price; and

Hence, when you sell yourself, sell high. Analyze to beginners, he resolves to inquire into the logic your purpose. You may be surprised at the low price

#### LUDWIG SCHYTTE.

[MR. SCHYTTE has very kindly given us a sketch of his early life and musical education. It should carry with it encouragement to those who are working hard to gain recognition for their efforts. In the music supplement to this issue will be found one of Mr. Schytte's latest compositions. - EDITOR.]

I was born April 28, 1848, in Aarbus, Jütland, Denmark, the youngest of thirteen children. My father, who was a minister, played with considerable skill a number of instruments-violin, viola, 'cello, guitar, flute, and piano; my mother had an excellent voice, and all of my brothers and sisters were musical; so that in my childhood I heard a great deal of music. But what interested me most was chamber-music, Beethoven's sonatas, and Chopin's "tone-poems," several of which one of my slaters played very well.

My father composed very diligently, and not without talent; I can recall to-day some of his pianocompositions which could be heard with pleasure. Nevertheless, I did not study music; my father was much too nervous to instruct me, and none of my brothers or sisters had time to give to me. Still, I studied counterpoint in an unconscious, as well as practical, way. When my mother and I were alone



LUDWIG SCHYTTE

she always sang, and it gave me great satisfaction to make up another part to accompany her.

teen years old, and had passed my school examina- dreamed of by the composer. tions with great success, I entered the employ of an It may be safely stated that no "method" or "aysapotheeary as a student. At this time my love for tem" has a monopoly of all technical knowledge. The

I was at that time a little over twenty-two years cid, and everyone said of me that I was too id and in all pinnoforte practice; mental concentration in a Coorge Schleiffarth; Melba, Nellie Mitchell; Carl of lack of talent, I could not find acceptance.)

one day, when my need was the greatest, I called at the studio of the distinguished Edmund Neupert and asked for permission to play for hlm. I played the the acquirement of absolute relaxation, and, following Pierre La Tour, Charles Kinkel. work might have value in the eyes of others.) As I course, be accomplished away from the keyboard.

else we want we can seek for." I was overjoyed!

Gade gave me instruction until, in 1883, I went to Weimar to Liszt, from whom I had a most gracious ration is made for the succeeding stroke. reception. Liszt arranged that my concerto, opus 28, should be played for the first time at a music festival or shape, no hard-and-fast rules for position may be in Carlsruhe, and showed himself an interested patron up to the time of his death.

In 1886 I accepted a position in Vienna as Professor, ber of celebrated pianists have studied with me. My piano-works and songs. Many of my teaching-pieces awaiting performance, and my dramatic scena, "Hero," which was brought out with great success in the Royal Theater at Copenhagen, by the famous Marguerethe Petersen, has also had enthusiastic reception in the Hof-Theater in Darmstadt, in Vienna, Basle, Budapest, in Hamburg, and here in Berlin.

#### TECHNICAL PRACTICE.

BY PRESTON WARE OREM.

the acquirement of technic is but the means to an since such is worse than useless. end. The ultimate objects of all technical practice should be the acquirement of a correct touch, and its concomitant, a beautiful and artistic tone-production, and a fluency and exactitude of execution.

But it must be remembered that the purely physical and mechanical side of pianoforte practice should not be confounded with, nor exalted above, its musical that the greater majority of musical listeners, both mann; Albani, Emma Lajeunesse amateur and professional, would infinitely prefer to hear a comparatively simple composition of any one Lady Dufferin; Blind Tom, Thomas Wiggins; John of the masters artistically performed with a due at- Braham, John Abraham. tention to beauty of tone and with true poetic feeling rather than (as has been the case) be compelled to Claribel, Mrs. Charlotte A. Barnard; Czapek, J. L. listen to a grotesquely distorted derangement of a Hatton My parents were poor, and when I was about six a rate of velocity many times greater than was ever Dickson; Clara Doria, Clara Kathleen Rogers; Ed-Chopin valse or etude played with a hard, dry tone at

music grew so strongly, and since a local musical playing of the great artists now before the public Foley, demonstrates this point. However, there are certain ment that I, without knowing the notes, and without indispensable, general technical principles which are, any Instruction, only "by ear," could play correctly or should be known and observed by all. The pity of Sep. Winner; Richard Hoffman, Richard Hoffman it is that many really great players seem utterly un Andrews. concluded to say adies to pills and salves, and went, able to impart their skill and knowledge to others. with the sum of \$250, which I had saved from my To be a successful teacher requires a keen perception and analytical powers of a high order.

"Think twice-play once" is a good motto to follow would accomplish nothing. Gade found me without sine que non. The work to be accomplished must be Meyer, C. Everest. takent, and would not take me in the conservatory as attacked with absolute freedom from timidity and a a pupil. (Some years later he offered me a position as thorough confidence in one's efforts should be cultiprofessor in the same conservatory, where, on account vated from the beginning. Beauty of tone-production It went very hard with me for some time. Finally, cular action, and upon the right co-operation and codepends upon a proper nerve-control and correct mus- John Chatterton. ordination of both of these.

first thing that came in my mind-some of my own this, the ability to instantly contract any muscle or mean and Improvisations. (Up to that time set of muscles. This purely physical exercise, tending I had never considered the possibility that my own toward perfect nerve and muscular control, should, of Brown; Libenau, S. Jadassohn. 

very earnestly: "What was that you played?" For strument, the tone cannot be altered in quality, color. a moment I felt anxious for fear I had been bold in or volume after it has once been caused to sound: playing my own composition; nevertheless I had to consequently the main concentration of effort should "out with it." Neupert looked at me wonderingly, center upon the method of attack. Relative power and then, in a most friendly way, clapped me on the and quality of tone are affected by many conditions all shoulder and said: "Truly you have talent; what of which must be studied and taken into consideration -the distance of the hand or fingers from the key-From that time on things went better with me. board, the comparative swiftness of the stroke, the Sophie Menter, with whom I became acquainted use of weight, of pressure, or of a blow either from the shortly after, played my compositions; Neupert instructed me, and secured pupils and a publisher for gree of contraction or relaxation. An accurate release me; in short, was like a kind Providence to me! must also be cultivated, since by this the duration of tone is largely regulated and also the necessary prepa-

As no two hands or arms are alike in size, length, prescribed, but, generally speaking, the arm should hang easily from the shoulder, the wrist should be held loose and pliable, and the hand should be slightly which I resigned several years later to go to Berlin. tilted toward the thumb. The first finger-joint should I now give only private instruction, and a large number neither too depressed nor too elevated and the remaining joints should preserve an easy, natural compositions include a great number of large and small curve of the fingers, avoiding undue contraction. All waste motion and unnecessary mannerism in playing have received great recognition. A comic opera is now should be avoided, and grace and economy of physical effort should be studiously cultivated.

It should be hardly necessary to mention that all technical practice should be rhythmic in character, but this cannot be too strenuously insisted upon.

Exercises for the lateral extension of the hand are invaluable, and should be carefully and industriously cultivated, and too much attention cannot be given to the flexibility and independence of the thumb.

The number of hours to be employed in technical practice depends largely upon the work to be accomplished and upon the strength and physical condition of the player, but no practice should ever be carried It is to be constantly borne in mind that, after all, to a point anywhere nearly approaching exhaustion,

#### PSEUDONYMS OF MUSICIANS.

COMPILED BY MYRTA L. MASON.

STEPHEN ADAMS is the pseudonym of Michael Mayand interpretative aspects. It is an indisputable fact brick; A. L., Mrs. A. Lehmann, mother of Liza Leh-

> Julius Becht, Charles Kinkel; Helen Blackwood, Calve, Emma Roquer; Caradog, Griffith R. Jones;

ward Dorn, J. L. Roeckel. Wenzel Ecker, Wilhelm Gericke.

Jules Favre, Michael Watson; Signor Foli, A. J.

Tobio Gorria, Arrigo Boito.

Jakobowski, Edward Bellville. Tom Karl, Tom Carroll; Keler-Bela, Albert von

Emma Nevada, Emma Wixom; Nordica, Lillian

August Packer, Charles Kinkel; Signor Perugini,

Hugibert Rics, Hugo Riemann. Senkrah, Anna Harkness; Anton Strelezki, F. Bur-

S. Lebert, Siegmund Levy; Ernest Leslie, O. B.

G. Friederich Wurzel, G. F. Root. Hermann Zenta, Augusta Holmès. Nº 3375

## THE COLLEGIANS. MARCH.

RICHARD FERBER.





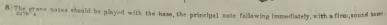


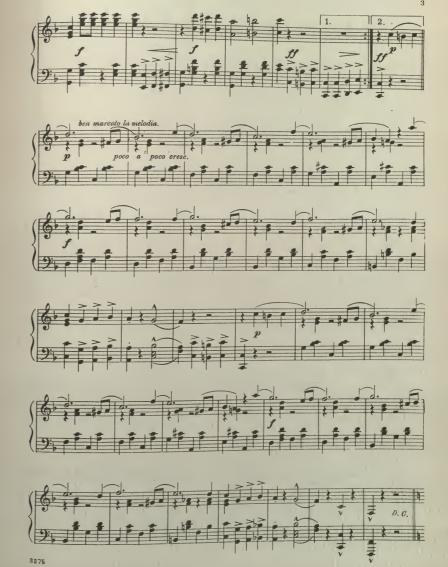


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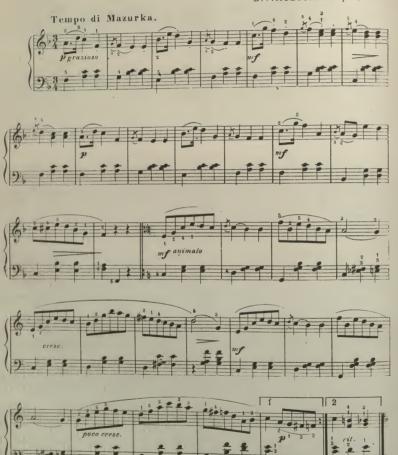






1 Nº 3215 Little Dimple Chin Mazurka.

L.V. HOLCOMBE, Op. 6, No. 3.



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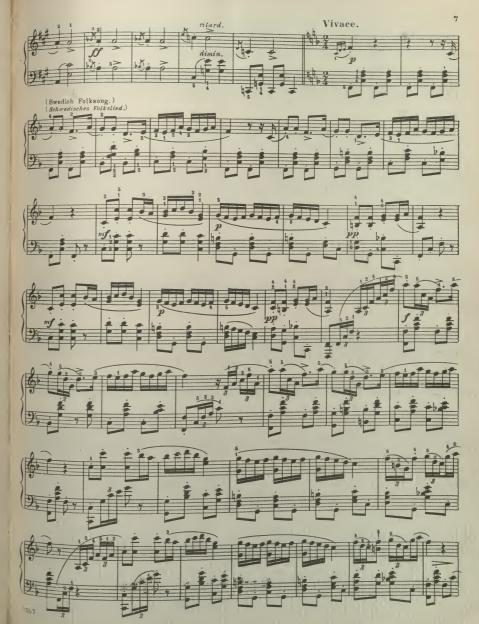


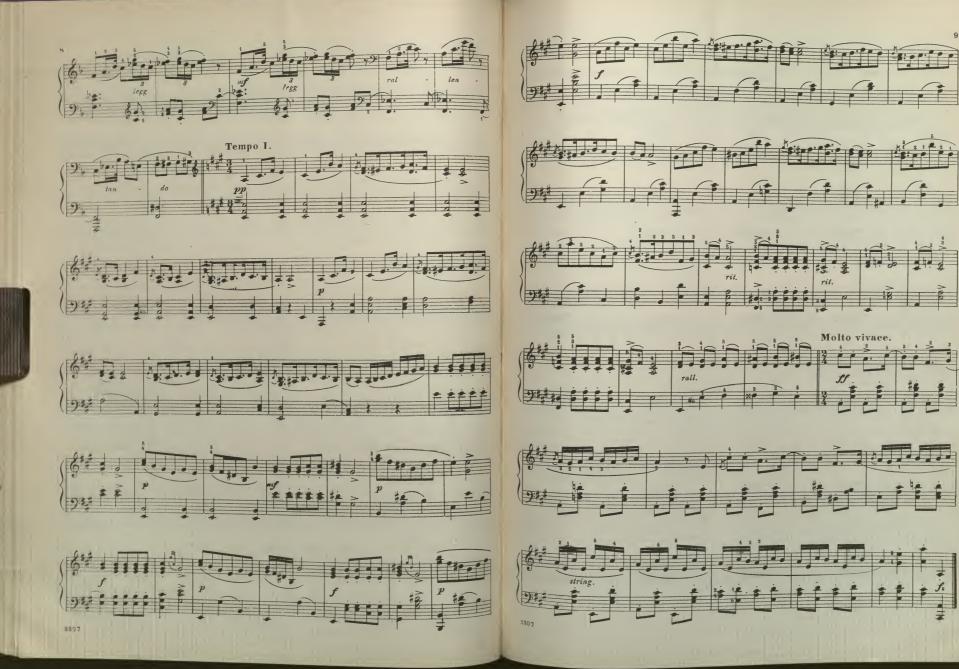
<sup>6</sup> Nº 3307 Swedish Fantasie.

Schwedische Fantasie.

LUDWIG SCHYTTE, Op. 121, No.4.





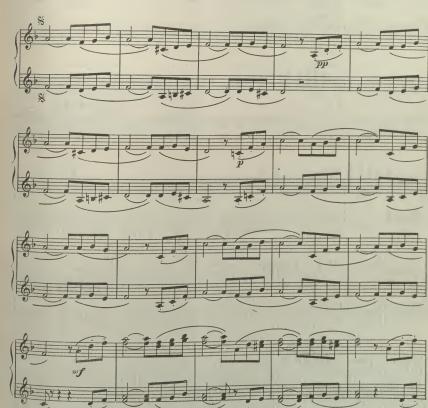


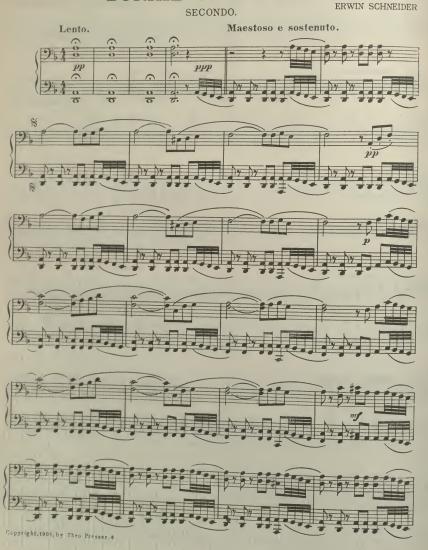
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PRIMO. ERWIN SCHNEIDER.

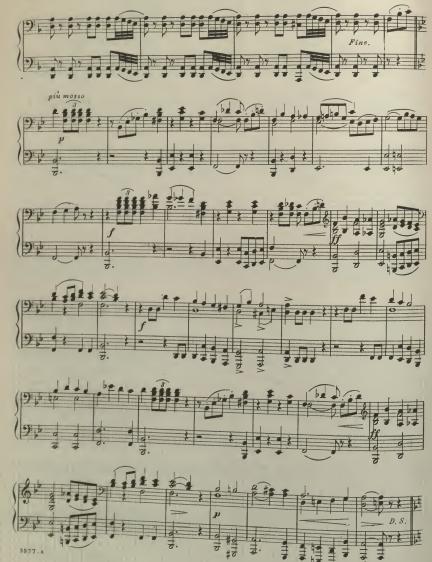


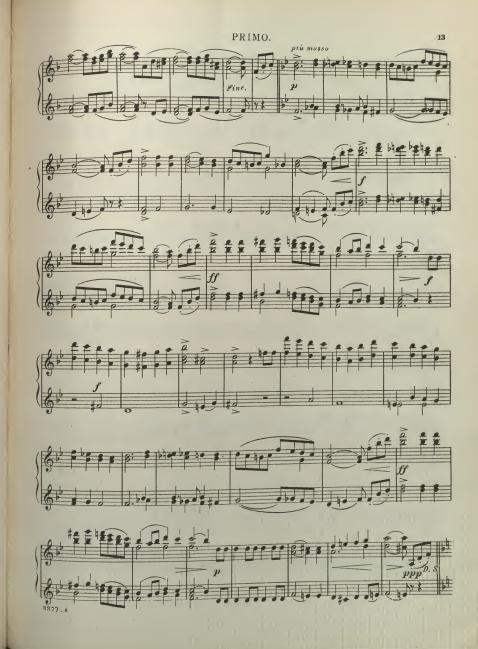






SECONDO.





# To Spring.

Edited and fingered by Maurits Leefson.

An den Frühling.

Edvard Grieg, Op. 43, No.6.















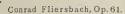




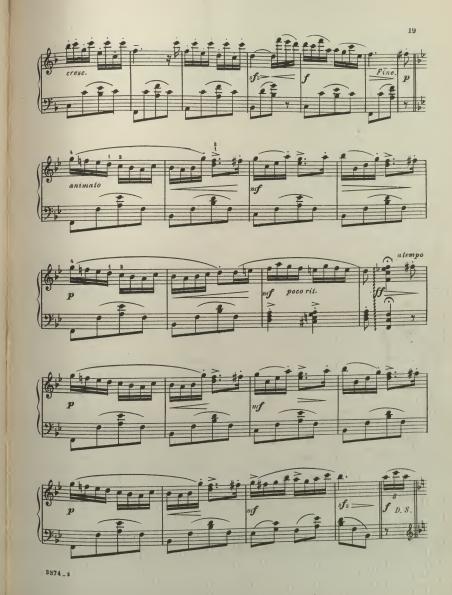
<sup>18</sup> Nº 3374

## Little Prattler.

Plappermäulchen.







Adapted from H.L. D'ARCY JAXONE.

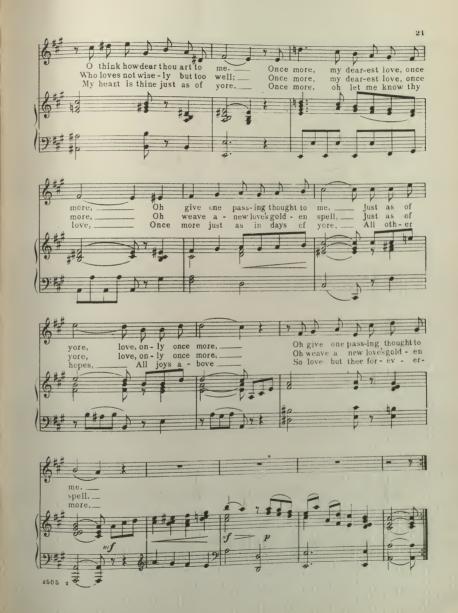
AUG. VINCENT.







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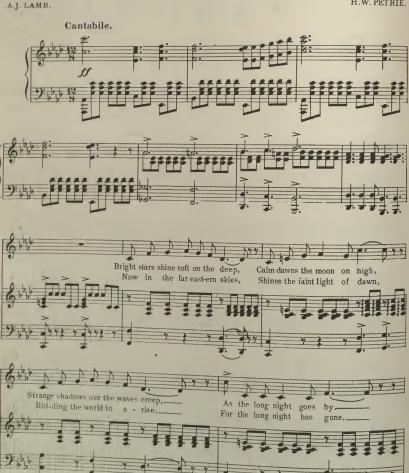


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## OVER THE OCEAN BLUE.

BARITONE OR CONTRALTO.

H.W. PETRIE.





3295

#### PLAIN TALKS ON MATTERS MUSICAL.

RY EDWARD BAXTER PERRY.

III.

How CAN OUR PUPILS HEAR GOOD MUSIC?

THIS is a question that is being continually asked by the intelligent, conscientious teachers in our smaller towns, who realize more or less fully the woful lack of such opportunities in the communities where they are working, and who feel the importance of the indisputable fact that, to hear good music well rendered, is not only a privilege and a pleasure, but an absolutely-indispensable necessity for music-students. It is just as impossible for one to play really well without hearing much good playing, as to speak French well without hearing it spoken. No amount of individual study and book-learning will take the place of ear-training and unconscious imitation. One of the chief advantages of European study consists in the manifold opportunities it affords for hearing good music and developing the taste and artistic instincts of the student by the process of absorption. The highest results are utterly impossible without some such

#### WORKING UP A CONCERT-SERIES.

How, then, may they be secured in some degree, at least, by pupils in the smaller towns far from the musical centers? The answer is easy, simple, and practical: by sincerely desiring them, and being willing to work a little to obtain them. Any fairlyflourishing school, or any private teacher, with a good class, in any town of two thousand or more inhabitants may secure a series of good, enjoyable, helpful recitals annually if teacher and pupils will but realize the value and importance of such a series, and be energetic and judicious in arranging for it.

The returns in percentage of benefit from the outlay of time and effort will be almost incalculable. Not only are those directly concerned materially aided in many ways in their own musical work, but a musical atmosphere is gradually created, musical interest in the community is quickened and broadened, the number of pupils is increased, the quality of their work fully recognized with the growth of the appreciation of his art as an element in true culture.

Now, about the practical details of management. friends. Impress on them the need and value of the enterprise. Then canvass the town, secure the symobtain a substantial guaranty as a basis of operations. on personal effort and influence, and appeal, not to if furnished with a free ticket, a carriage, and a supper afterward,-but to the best class of citizens, and especially citizenesses, who possess some degree of intelligence in art matters and are desirous of more.

of course, out of the question; and they are not in the least essential to the purpose. The points in which they do really excel our good resident artists, even granting them to the fullest degree, are not such as are appreciable to the average audience, even with the moderate figures who, for all intents and purposes, whether of esthetic enjoyment or musical education, and as fully as the unobtainable star from Poland.

the sake of the program, and not because of the player.

sented. As the demand for that sort of work, by that ing, but misguided, friends.

### THE ETUDE

They should go, not to see the greatest living pianist, kind of a public, increases, there will be no lack of as they would the fastest horse, but to hear a good program well given, and enjoy it precisely as they would a good book well read, even if the reader was not brought from the ends of the earth. The elements students in every community to further the cause and of curiosity and wonder must be eliminated before true benefit themselves by taking the first steps in the right art-culture begins at all.

men of culture and breadth, who come quietly without hundreds of towns every season. All that is needed fuss or flourish, and impress the audience with the is the will to do it, and some enterprise and disdignity and seriousness of their profession, and do cretion in the doing of it. their work honestly and ably, regardless of applause and sensational effect. For audience-room secure a small hall or church, where possible. The opera-house, so-called, is always objectionable, for many reasons.

Often the most successful recitals are given in large private parlors. Keep expenses low, and price of tickets high. You will not get the crowds at any price, though the circus and the dog-show may. Your patrons will be of the better class, accustomed to pay a good price for a good thing, and they will be limited to the intelligent, educated minority to be found in every town, who read the best books, attend instructive lectures, and show some appreciation of a phase of life higher than that of the physical senses.

#### THE PRICE TO BE PAID FOR ARTISTS.

cate question, especially for me, as I am still in the concert-field, and have many friends in the profession who are also my competitors. However, it is only common honesty to say that the prevalent idea concerning the amount which public performers actually receive is very erroneous, and often ludicrously exaggerated; yet its prevalence places the pianist in a most difficult position. If he asks a large price, the reply comes back, in nine cases out of ten: "We want you, but this is a particularly unmusical town; our no one wants a cheap artist at any figure.

improved, musical standards elevated, and the position is to stay at home and teach most of the time, though of the teacher raised in public estimation, as the educational importance of his vocation becomes more the concert-field. Why not face the facts, and admit First, arouse the interest and enthusiasm of pupils and few, indeed, are the planists who can—is not worth battle with discouragement and failure? 8. Are you five hundred, no matter how good an artist he may be. willing to make sacrifices for the sake of the art? 9. The price of a thing depends not only on its quality, Are you willing to grow slowly? 10. Do you believe pathy and co-operation of music-lovers and of all who but on the demand for it. It is true that a man who represent and are anxious to advance the best culture, is earning thirty to forty dollars a day teaching, canthe highest educational interests of the community; not afford to lose several days and travel hundreds of the teacher unconsciously gains musical knowledge of miles to fill a single engagement for a small sum. some kind? Do not depend on advertising for the sale of tickets. Such men can afford to insist on a high figure, and people who want classic music are not the kind who when they find some one rich enough to pay for it, head newspaper advertisements or hand-bills. Rely or green enough to take the chances and lose money. It is easy enough to ask a thousand dollars per night the masses,—who could not be induced to attend even and stay at home; but it is not easy for anyone to years for a tenth of that sum. If one prefers to live by playing exclusively, he must fix his price at a figure somewhere nearly commensurate, not with his Engage artists who are known to be good, but are artistic merit, but with the demand for his line of not too expensive. The great foreign celebrities are, better income than by teaching.

#### GREAT WORKS MORE IMPORTANT THAN GREAT ARTISTS.

What the musical development of our country needs dosest comparison—still less, without it. There are is more concerts better attended, not freaks and fads some of good, artistic American pianists obtainable at and prodigies on exhibition before a public that comes to gape and wonder; but honest, earnest, modest artan meet the needs of the smaller towns just as well priests and interpreters of art, and a public that comes enthusiastic, instead of men and women who follow the enthusiastic, instead of men and women who follow the enthusiastic, instead of men and women who follow the companion of the smaller towns just as well priests, and interpreters of art, and a public that comes

good pianists at possible prices ready and eager to supply it.

Meanwhile it rests with the teachers and musicdirection, and helping to create at once the demand Secure men of personal as well as professional merit, and the supply. It can be done and is being done in

#### GENUINE ENTHUSIASM IN TEACHING.

BY P. B. HAWKINS.

THE first proposition I would make is that there is a great difference between an enthusiastic music-lover and an enthusiastic music-teacher, and that, also, all musicians are not necessarily teachers. The art of imparting knowledge of any kind is possessed by very few. I would, therefore, impress upon everyone who wishes to follow music-teaching to ascertain whether he or she is adapted for such work, for it is one thing to enjoy listening to music and quite another to take real pleasure in giving instruction in the art.

This article is not intended to show teachers how As to the price to be paid for an artist's services, a to become enthusiastic, but rather to put to thinking word may not be amiss, though this is a rather deli- those who imagine they are cut out by nature to follow a teacher's career when, in reality, they are better fitted for something else.

Let us imagine, for instance, that you are an expert pianist and a great admirer of all the classical compositions. This does not signify that you are competent to teach; perhaps you think otherwise. To make a test-case, I would advise those who disagree with this statement to ponder over the following questions. If, after faithful study, you can give an affirmative answer to each, then I will grant you are thorpublic is small: we cannot raise half that sum." If, oughly adapted to fulfill your chosen mission and that on the other hand, the price stated is small, he is you possess genuine enthusiasm for teaching: 1. Do judged by it on the scale of the prices which others you like to listen to music? 2. Do you desire to know are supposed to get, is regarded as a cheap man, and what music is based upon, and are you anxious to study the science of technic and expression? 3. Does What is he to do? What most of them actually do music seem to you an illimitable field and that there is something for you to learn daily? 4. Do you like to work, and are you blessed with a great fund of patience? 5. Are you willing to devote your life to the frankly that a thing is worth commercially what it study of music? 6. Are you anxious that others should will bring, irrespective of its intrinsic value. A man cujoy the privilege of studying music, and does teachwho cannot draw two hundred dollars to the hall-and ing give you real pleasure? 7. Are you willing to in the theory that through teaching one learns more of the divine art, and that from even the dullest pupils

In summing up, it may be said that if you have Hadds to the expense and does little or no good. The wait until they get it, playing only a few times a year, pupils, say, from ten to fifteen years of age, they will soon learn whether you are really interested in your work, and that your attitude toward the art will be reflected in their work; that is to say, if you are indifferent they will become eareless and thoughtless. actually play a hundred dates a season for a series of On the other hand, if you are really adapted for teaching, it will be seen that those pupils whom nature has blessed with musical genius will be very much interested in their work and will manifest the same enthusiasm that is shown by the teacher. As has just been said, children are impressionable, sensitive, and quick to catch ideas. It is our duty, therefore, to put them under the best of teachers, if we would have them make true progress. Many people in their youth acquire serious faults in playing from incompetent instructors, and when they reach adulthood it is almost impossible to overcome them to any extent.

Prosumably matters will adjust themselves and by the time the new century shall have made a good workers who forget themselves in their profession as advance we shall see music-teachers who are genuinely to learn and to enjoy, asking not what great virtuoso calling simply for monetary considerations or because People must be taught to attend a piano recital for is to perform, but what great works are to be preSOME ELEMENTS IN A MUSICAL

the necessity for

#### REVIEW.

ciate the necessity for frequent and careful reviews. pursuit of For the same reason we urge our readers to take up THE ETUDE for February, and turn to pages 50 and 61, and fix in the mind the salient points in the

suggestions in this department will be to make marmarize the various articles. Taking what appeared in this, we naturally approach the query: What constiis to present some essential principles bearing upon broaden his faculties and his knowledge.

We will assume that our student-readers have ac- if he does not quired a love for their work, and a hearty interest in labor; that they have formed correct methods of work and study; that they are seeking to fill their lives with the purest and best in music, not only as a study, but as an art; that they feel an undeniable talent for music, and that they are willing to pay the price works of the old painters? Can a musician be made of

#### SPECIALIZATION.

to theoretical work, but, if he would make reasonably sure of success, he must specialize at least to the extent mentioned. In choosing the specialty he should be guided by those who have had greater experience, and by his most manifest talent. It must also be borne in mind that, with experience and opportunity, HABIT IN ITS one's ideas change, Mr. Harold Bauer, the noted pian- RELATION TO ist now concertizing in the United States, first gave STUDENT LIFE. his attention to the violin. Mr. William Shakespeare, the famous London singing teacher, was first trained as a pianist. Then this matter of specialization can they may seem, they nevertheless mark a great adbe carried still further. No pianist, for example, can vance upon the methods practiced when the men and expect to excel in all styles of work. So in the stu- women of to-day were just beginning their student gests ways for mastering the irregular verbs and for dent-days it may not be wrong for the young musician days. to observe the lines of work in which he seems most happy. These are only particular cases of specialization. It must still be borne in mind that musicstudy itself is a specialization as compared to

#### GENERAL EDUCATION.

to prove that a good general education is necessary to grounded methods of instruction by American teachers the musician. All progressive teachers agree on this point. If a musician's work is specialization, then his life and work," who want to do whatever is possible general education should be sufficient to balance it, to make the first steps easier for those who are now and yet to help it. He must not grow narrow in respect of general knowledge, else he cannot reasonably much as the early work is made easier by just so much expect to attain full stature as a musician. His work shall the students of to-day in their turn surpass the in the public schools or in college should give him an teachers of to-day.

#### EDUCATIONAL EXPERIENCE,

ONE feature of the study his other work as a means to help him in his special of any particular subject work. Should he learn some new fact, or increase consists in keeping clearly his powers in any way, there should be in his mind in the mind the state of the the idea: How can I help my work in music by means discussion or the chain of of this? What application can it have to my musicreasoning as far as developed. This applies particu- study? If music be worth the attention of a strong larly in reading a book or a series of articles. Hence mind, it is worth the major part of all his attention and his thoughts and plans.

Educators in music recognize that music has had an important place in the world's history; hence music Students who have heavy school-work well appre- has an equal right to careful study along with the

#### LITERARY, ART, AND SCIENTIFIC KNOWLEDGE.

A most useful way is to correlate music-study with the events of the world at large. The musician needs A very good way to secure the best results from the an intimate acquaintance with the great movements of history,-general, political, social, or art,-since the ginal notes and comments, and, above all, to sum- present condition of a subject can often be understood only by a study of the past. Does the student wish to the previous issue, and what has already been said in be able in after-life to value the work that is going on around him, to appreciate the significance of events? tutes a musical education? The aim of this article Then he must have an education that will develop and

#### HEAR MUCH GOOD MUSIC?

Can a scholar be made out of a man who will not master the great works of literature? Can a masterpainter be made of a draughtsman who never saw the demanded for success. Here are some points to keep one who does not hear and hear again and again the best and mightiest that music has to offer? Music can be read by the eye, but the mass of students must be reached through the medium of the ear. The appeal to The music-student may not expect to cover the the judgment is by means of the ear; the miud is whole ground of the subject. He will be obliged to reached, the taste formed, through the ear. Hence the apecialize. He may elect to devote the major part absolute necessity of hearing so much music, and with we do come into inheritances of Power and of Outlook of his time to the piano; to the violin; to singing; so much intelligence that it is assimilated into one's intellectual and art nature, until it becomes as a new work. language and one is perfectly at home in its idiom.

In the last issue of THE made that it is no small opportunity to be able to begin the study of music

under the conditions maintaining to-day. Imperfect as

fair share of the credit for this progress. The demands of the American temperament have been met by the introduction of methods suited to it. Hence the further statement that, if it is a good thing to be a student, it is still better to be an American student It is not necessary to establish a course of reasoning number the influences of modern, progressive, and wellwho have studied carefully the conditions of "student climbing the steeps toward Parnassus. Just by so

Has it ever occurred to those of the student-band who may read this that there is such a thing as taking month in 1792, should, in 1793, write and publish, in a knowledge of educational methods that will help things too much for granted? A boy or girl begins the French language, a grammar for the teaching.

does not bring with it the qualities that lead to success. Because one is in a certain line of work, it does not follow that he is able to do that work without other and special training. Because we are students by virtue of the work that occupies us, it does not follow that we are cast in the mold of the ideal student And yet we should be daily shaping ourselves into the form and outline of the ideal student, just as the sculp tor: little by little, now a bold stroke, now a deligate chisel-cut, and then the careful polishing shapes the

It is not the work of a few months or even a few years, but of many months, many years; not of a few unguided, unthought efforts, but of many, carefully conceived, well-directed, specifically-intended acts. which by dint of the constant repetition become that great force in character, in personality, in all development .- habit.

A writer has well said that we are a bundle of habits, and, carrying out the thought, the student is the product of the habits that direct his work. He is therefore, a creature of habit, and his work, in its best form, is a matter of habit. The quality and character of those habits is the prime question to the student who wishes for success

The student will not gain these desirable habits by the mere wishing for them. Philosophers on the subject of life and living tell us that nothing worth having will come without effort. Some one must labor for it: if not you, then some one before you. That is what your teachers are now doing: laboring for you. You can make their burden lighter by sharing it, by doing manfully the duties asked of you, relying on this great truth that a well-conceived scheme of Can a musician be trained to his best possibilities education carries with it tasks to be accomplished, exercises to be done, that embody mental discipline, which promotes the formation of student-habit.-W. J Raltzell.

> WHAT do we win by labor! Is it greater knowledge of the subject itself? It is that, but INDUSTRIES. I. not that alone. What we win by labor is the consciousness of our higher self. And "higher self" is not merely a pleasant-sounding phrase; it is the plain, truthful name of an actuality. By labor done without hesitation and with that generous giving of one's self which is the true spirit of labor

I have elsewhere spoken of the stinginess of some workers. It must be plain to us that the more we hold ourselves back, that the more unwilling we are to give ourselves to our work, the more closed up we ETUDE the statement was are to our own possibilities. Labor, then, is our opportunity for getting out of ourselves. Viewed thus, there is no Drudgery.

There is to be had in some book-shops an oldfashioned French grammar. It is old fashioned in this respect: it suggests that the French language may be learned only by the labor of the learner. It suglearning the gender of the nouns; but they are not And we think that to American teachers belongs a on the fourteen days' or even on the three months' system. We all are agog, in the book-stores, eager to catch the clerk's eye and have him sell us the volume that promises the subject without labor, or in ten weeks with so little study that we do not notice it We are hood-winked until we are tired, and then we give it up, having become not learned, but impatient and at odds with the clerk.

William Cobbett, who wrote the French gramma referred to, wrote it for his son, Richard, in a series of letters. The first letters introduce the subject; then the author and Richard settle down to business Preparatory to the lessons, Cobbett the elder explain how he himself learned French "in the woods of North America in 1791. How," he asks, "did it happen, that I, who had never a master to assist me but one single him in his special work. In fact, he should value all the work of a music-student. But the mere election French language, a grammar for the work of a music-student. But the mere election French people English; which grammar, first pub lished at Philadelphia, found its way to France, and and genius are rare. Perhaps they are; but they are Then write out carefully the answers to the first set of "True, I was very assiduous, very persevering (as I

capacity; but my firm belief is that, in these respects, I did not exceed any one of thousands upon thousands, who, after years of expense to their parents and of torment to themselves, give up the pursuit in disgust, from perceiving that they have really learnt nothing that is worthy of being called French." Then with a he adds, for Richard's personal consideration: "A foreign language is a thing not to be learned without labor, and a great deal of labor, too. It is a valuable acquisition; and there must be value given for it.

Of course, a man with this highly-developed perception would not fail to state distinctly just how the labor is to be performed. The lessons make a volume give in to the common elements of our environment. of three hundred and sixty-cight pages, four hundred the directions are as follows:

"Your manner of proceeding ought to be this: read Go on thus to the end of Letter XIII. By the time Letters in the same way, reading ten times and writing down twice. . . . Thus you will proceed to the

This book does not state whether Richard became a FIRST STUDIES IN his fathers. But the volume states its purpose, and it states the truth; and it is, at the present time, out of print.-Thomas Tapper.

(To be continued.)

A LAW OF "Possess thy soul in pa-STUDENT LIFE. tience." There is no hurry in growth. Impatience, nat-

ural enough to us in the beginning, we learn, depletes our strength, and, if it gives us anything for our entertaining it, gives but shadows. It is not more particularly true of art than of other callings that the demands of the study are not less than the building up, the broad development of the character. And we come calling as he is great in his character. Really, from the very beginning, character is the atmosphere of the student's work; it forms him even while he forms it. No student ever takes a lesson to the teacher without displaying in it, in what he has actually done (but more in his mental attitude toward what ne has done), all the character he possesses. This is not true only of children. Adults, and those who have been described as "very adult," show themselves no less plainly and completely. "If I don't do better next there is yet in us the impatient child.

teacher that, with much talent or with little, the student has two powers to cultivate; that these powers are fundamental to his success, that without them his talent is at times a menace to him. They are Obedience and Judgment. And Judgment is the fruit that grows upon the tree of Obedience.

There come few pupils to us who are as deficient in what they are told, doing it with all power and attenthere is in doing it. We are apt to say that talent Make that the center around which to gather more. please J. S. Van Cleve.

has long been, for the purpose for which it was inhas long the truest success: doing what one is told to do with faith and no foolish questions asked.

trust you will be), and I had also good natural servatories that there is a dearth of this pupil. Busi-means of research at hand, they should be taken up nessmen are anxiously looking for him. Money is no next and written out carefully. If the pupil has no object in securing such a youth. It is simply required that he be bright enough to listen to directions, understand them, carry them out, and gain out of doing so a bit of Good Judgment for future action.

What keeps young men from this simple standard of word or two on the inutility of French grammars in being? I am tempted to say it is not within most of general and on the manner in which he made his own, them. But, whether it is there or not, we soon learn by observing them what the matter is: Indolence Selflove, Lack of Single-mindedness, the Determination to do as little as the Incompetents about him (think of the ruination in that decision!), Pride, Unwilling-It is a thing to be purchased only with labor, and the ness to humble one's self, Being Stingy with one's greater part of that labor must be performed by the Willingness. These are not all, but they are enough to make a common man or a common woman out of the best human material that God fashions. And what is the lesson beneath it all? We are common if we

And this brings up another point for consideration. and fifty words to the page. To acquire these lessons Is every environment inspiring to some extent? An artist once said to me in speaking about finding interesting subjects in nature to paint that he never Letter III ten times over, and then write it twice over. found himself where the inspiration of what he saw was not great. "I can never," he said, "paint the sky you have advanced thus far, which will be in about a as I see it, and as I always see it there is an inspiring month from the time that you begin, you will find subject for me to try to paint." Now, I am certain that you have learned a great deal. You will begin there is no school, no teacher, no business office so to see your way through that which, at the outset, completely lacking in elements of interest that one at least, with people and conditions in America, Engfore, have courage to proceed with the remaining of course, the higher self must be there striving to (1685-1750). come out .- Thomas Tapper.

this caption in THE ETUDE French scholar or whether he was early gathered to MUSIC BIOGRAPHY. for February. The first sentence in paragraphs num-JOHANN bered I, 2, and 3 should be SEBASTIAN memorized; so, too, the BACH. six facts at the end. The merchant finds it wholesome to his business, now and And it is the first law: again to lock his front door and place this sign on it:

#### "Taking Stock. Open To-morrow."

Very few of us with any music experience whatever have failed to hear or to read something about Johann Sebastian Bach. It may be much or it may be little; but in either case it is our possession. In short, it is our stock, accumulated we hardly know how, yet exposed on our counters to say, currently, that a man becomes as great in his for the inspection of others. In taking up the study of Bach-nnder these conditions-we become expansionists. We mean to increase our possessions. It will be to our purpose, then, to lock the front door The astonishing vogue of rag-time is a proof of this. and put the above sign on it. We will spend a while taking account of stock, and this for two purposes:

I. To acquaint ourselves with just what we have. II. To examine each item of what we have and to

ascertain if it be genuine matter. Begin your Bach study, then, with writing down what you know of him, make it chronological if you time I'll give it up!" "I can't see that this lesson is can. If any part of your knowledge of his life is doing me any good!" When we are out of our teens, wrong, you will soon discover it and relieve yourself of very safely out, and still cry aloud in these words, it. To the biographical facts which you possess add next a list of the Bach music you play; then a list of Over and over again, it is forced upon the observing the works of Bach which you have heard. Review your familiarity with them and proceed to your new study. If you use Mr. Tapper's "First Studies in Music Biography," you will find the pages devoted to Bach under forty in number. These pages are subdivided into nine short chapters, concluding with eighty or more questions.

lakent as they are in the capacity for doing exactly

The simplest process to routow is una.

The simplest process to routow i aside and, later, review mentally what you have re- and treat its representatives with deference; but form tica, with eathesiasm and the desire to know the good tained. The memory will always retain something. your own opinion, not too fast, but as solidly as you there is in the state of the s

questions, consulting the text, if necessary. This (perhaps it should be done more than once) will make you fairly familiar with the text. The second set of ques-And it is not merely in schools, colleges, and contions require some research work. If the pupil has the means of consulting other books, these questions may be omitted. Some of them, Nos. 73, 74, 78, and 79, for example, require no other text, but a little labor with the text of the book.

Then make a careful list of every Form mentioned, in the Bach pages, of every musician, of every instrument, of every person other than a musician, and of every place. If you have any means at command, look up the Form, persons, and instruments. If you cannot find some of them, write to the editor and he will assist you. You will find it inspiring to have a map of Germany at hand and to mark on it Bach's travelroutes, remembering that over most of them he walked.

- Take account of stock on hand.
- Read the text through at one sitting. III. Mentally review this reading.
- IV. Write out answers to the first set of questions
- To the second. VI. Make a list of Forms, persons, instruments, and places.
- VII. Make a study of each item in VI.

VIII. You are then ready for a larger work on Bach. But before taking up the larger work-in fact, while you are at work-you may profitably read in a general history enough to familiarize yourself, to a degree, appeared to be utterly impenetrable. You will, there may not find some outlet for one's higher self. But, land, and Europe generally in the years of Bach's life

> As the suggestions made in this lesson will pertain to the study of any composer, we will take up Handel, READ the article under in April, from a different point of view.

> > FAULTS OF AMERICAN

AMERICANS are a great people, a very great people, but they have many faults. Everything in the world has two sides to it. Winter is

good in its way, summer is good in its way. So it happens that some of the very things which make us so nowerful as a force in the commerce and politics of the world tend the other way in literature and art.

As music-students, we Americans are, first of all, too eager for results.

Second, Americans are not very highly gifted in one of the most precious powers of the mind, viz.: the power of attention. In this we are more like the French than like the English or the Germans. These last owe no small amount of their tremendous fame in music and art and science to their perfectly tireless patience. In the third place, Americans, very often, though not always, set up low standards of taste, This yest consumption of low-grade music, however, does not mean that we have not music in us, but that our way of telling good from bad is not very accurate, and our taste is rather crude as yet.

There is another fault of the American mind which affects very fatally the success of an ambitious young American in achieving something in music; that is the overweening disposition to apply the money standard of success to all things at all times. Money is a real gauge of worth, and if fittingly applied is good, just, noble, and helpful, but it is not to be substituted for every other method of measuring values. Some things which do not pay are still precious.

There is yet a fifth fault of the typical American mind, which needs repression, though it has also a good side and a value, being mischievous only when excessive and unguarded; that is, the disposition to have opinions upon all things, and to utter them at The simplest process to follow is this: Read the text all times and in all places. The proper attitude of a

## PETROLINGUES PROPRIETAS DE SE Organ and Choir.

RIGHT by EVERETT E. TRUETTE.

With Person Ambricant/

of succession which Present was described by Professor Elwart: home Minist 15, 1917, at

of street, strong at Mindow in 1987.



tent his delive's past. De weden message delayable the Charles of the Louis des Français, giving daily con-and Handel ware heard for the and the state of the control of the state of and a second sec the Up-t He went to Rigs, Russin, and ault justifies the means. A series on Waleker's great organ, All his pupils love and revere nim, and the construction of the Sydney modesty and unassuming manner at all times present the companying was sub-great organ to droped organ in the world. the based that the war apparent deposit of the magnitude and probability age of manna.

the state of the s of the street, he has first time to Paris. Same years afterward he see ORGANIST. the character of the second of the second orchestra, giving the property is a second to the property and liander with orchestral acthe country years or more be made

the improvising in musical taste; that he thinks the people of a Charolter de la what they want whether it is good for the second of the secon and and female the favour would st Lanseau. Making Livine & Printeger and of pages from my to many made and organic bandara in the United that he is conservative and old fashioned.

Attached it is inauguret a of the new famous organ in the a ... h of t. Sulpice, which was described, with filusgo i o cor tiols no. | The by on a short time since.

llis performance of several organ numbers was thus

Il sale Houlogne organist, Guilmant, played in a description a Torenta' and 'Fugue' of was to many flay land, l'act ale of Kullak, and several pieces of his a position, among them a 'Communion,' the versal which was pre-eminently distinguished by deep feeling. I by, the young artist, a pupil of his father and of the lot of Line and the lot of the Lemmens, played a 'Grand March,' on age a the by Handel. This Cavaillé-Coll organ is so about one We are a seal by transaction and the month is necessary to become acquainted with it and the same of th pare himself. All admired the spirit and intellect of the equaint of St. Nicholas, and after the concert he received the heartiest congratulations of those artists when he had invited to attend. It is, indeed, a thing for a youthful artist to have left his preand his allotted work resolutely behind him and good both to seek the baptism of a Parisian verbut yours law rising farms."

> la itself tou imant inaugurated an organ in the Car-Court, Kennigton, London, which was built taverated. In this concert he was assisted by Walter at that time of Lyons, but now of l'aria. Soon mar the he mangurated the great organ in Notre them, late, at which time he gave the initial perthe tanasterpiece, which was specially Marche Funcbre " This composition opened the the of the brings gamets to the resources of a a a for produing varied effects and tonea sensation. Guilmant thus and the state of t of in that city, and in 1871, when he was mind the the post of organist at La Trinité, at the date of Carvet, he had an enviable reputation. the reputation rap by spread in foreign countries, in logiand, whither he journeyed freand to the same of the new organ built by Merklin in

I rest the Paris Exposition of 1878 Guilmant inregarded he for series of organ recitals in the If the Transfer, in which many of the organ to provide the control of the contro

Colombia was posses are in the United the greatest of the greatest of the first of these tours by the second in the second i

lie is still organist of La Trinité, having retained in

Guilmant has been one of the most prolific conposers of organ-music since the time of Bach, his north being not only numerous, but of widely-verying acter. His first "Sonata in D-minor," stands per eminent among his compositions. This work, though eminent among his compositions. This work, though the first appearing for organ alone, was conceived by organ and orchestra, but the opportunities for its per formance as such being rare at that time, he way published the work first as a sonata for organ alone and some years afterward as a symphony for organ and orchestra. He has since published five other sonatas, but none of the later ones compare with the first one in originality, breadth of conception and unity of construction. Lack of space forbids at the present moment, extended notice of all the organ compositions of Guilmant, but a glance at his "Au and Variations," "Marche Funebre et Chant Séraphique "Marche Religieuse," "Fugue in D," "First Meditation," "Lamentation," and "Scherzo Symphonique" will prove the versatility of the componer.

Guilmant's unique skill in improvising on one or more given themea brought forth atorms of applause at all his concerts in this country, and has always been one of his special characteristics. For years Guilmant gave most of his organ-lessons on the small one-manual organ in his atudio in Rue de Clichy, but he has recently erected a fine three-manual organ at his home in Meuden, near Paris. Organista who have studied, or intend to study, with him, will appreciate this fact, as, in Paris, the organs of the churches are not available for teaching, and the advantages of a three-manual organ for lessons cannot be over

When I first called on Mons. Guilmant to arrange for organ-lessons he was not at his studio, and my en thusiasm was greatly dampened at the sight of miniature organ in the studio. I could not be satural with such an instrument for lessons, and, is done I called on Mons Cavaille-Coll, the venerable of builder. He very generously came to my recent offering me the use of a fine two-manual exhibits organ, having about twenty five stops, which at time was atanding in the "setting up room" at the organ-factory. This organ I could use for lessons practice for an hour and a half each noon, and than doubled the value of my lessons with M

As an instructor Guilmant is quite unlike all organ-tenchers, in the extremely-close attention while he gives to minute details, and especially to phraaccentuation, rests, dotted notes, etc., and it is the same attention to details that characterizes his performances. I remember playing over a main phrase of ten measures containing a figure of eighths and sixteentlis at least twenty times belief is would let it pass as "just right." Many orgamay consider auch treatment unnecessary pupil is singularly stupid, but one finds the same in fulness in Guilmant's solo work, and certainly to

won the respect and admiration of all classes of man eians.-Everett B. Truette.

UNPREJUDICED of the lack of har adjustment that so prevails between there

and organist or choir director have long felt the move should be made to bring about har the matter is often discussed in must the space at the request of the Queen, who was rists that the clergyman is at fault; that be in improvising in musical taste; that he thinks the people and the control of the and what they want usually is not good for On the land of these fours by the tasks the musical direction into his own several outcomes at the World's Fair, Chicago. he should properly keep to his special field of several contents of the second properly keep to his special field of several contents. and prayer; and-worst of all-that he is jealous lest musical portion of the service become more at a somewhat special study of elecution for the make of than the rest.

On the other hand, when the church paper wrestles we this subject, it is the organist or choirmaster comes in for special condemnation. It is charged that he does not provide pleasing music; that he conhimself and the choir the chief part of the servwhen they are really only secondary; that he is were willing to concede a point; and, finally, that he s act is sympathy with the service and that he his anthema and solos regardless of the erescher's theme. If his organist would only consult am him or even listen to suggestions,-but he seems Americand to do this. When, therefore, the case arises a which three different numbers-for anthem, quartet, selo, respectively-propound in one Sunday the mistest query, "Who are these?" the clergyman feels be deserves credit for keeping his temper, even he does it "very obviously." And no one can the congregation if it smiles very broadly and loses the spirit of worship.

But the clergyman has further grievances-and so, weight he added has the organist. If he belongs to at the more evangelistic denominations he not inly wishes to have a gospel hymn sung at portion of the service. But a gospel hymn is a red flag to the cultivated organiat, who believes from Its advent into worship dates the degeneracy wuch that passes for church-music to-day. Therebe either fiatly refuses to have it brought into arvice, or, mindful of his salary, he yields, but such bad grace that the effect desired by the Incidentally, the organist's temper are dergyman's serenity are lost, too, and discord where harmony should prevail. If the clergyis the man of real cultivation, while the organist enough to make him not quite sure of himself, therefore amertive, the same undesirable condition

The bly the conditions outlined above are never in a given place at a given time. Such an suggests exaggeration and overcoloring; the loss, it is a fair summary of the complaints Management to that outlet for injured or wrath - New England Conservatory Magazine. the printed page. Recrimination, howta neither the organist nor the clergyman. is larger than both and involves both. can solve it alone; nor can it be solved when too streamously urges his own claims and disregards of his associate.

The session is not whether the clergyman shall way or the organist his, but whether the ally itself with high ideals in music and to lie worship that which is noble and incather than that which is trivial and debasing, be some worthy of a place in the Temple. To there should be co-operation and concession. and elergyman. It is a cause in which they are concerned,-that of standard of music in the church, and the demands the heat efforts of both. It should moment to both, and the friction that so prevails is greatly to be deplored, for it is wasted force that retards the desired

from the very nature of the case, the ledge, taste, or judgment of the organist at instances superior to that of the clergyman. is the one art of all others conthe average man invariably claims a ledge and asserts his preferences usually in inverse ratio to bis clergyman is very likely to be loath to. by Such a clergyman is musically and needs a new birth. He is one who, aws not but whose blindness seems to the first to party.

It is by no means unusual for a clergyman to make gaining a good platform presence, case in gesture, FEIZE LIREARY skill in interpreting thought through the medium of CONTENT FOR the spoken word, and such voice control as well insure Of (IANIM) that precious organ against premature wearing out through abuse. Such specific training for his profes study of church-music would be equally valuable to him, and that it would go far toward healing the breach that has so long existed between the clergyman and organist.

The most obvious reasons for this seem to be two in number: One is the off-hand, but positive, know? edge of music already alluded to. Given the church hymnal and the ability to sing, and what more is necessary? Nothing but a tractable organist, of course. The answer is easy enough! The other reason is: that until comparatively recently there has not been much in the way of musical training available for those preparing to enter the ministry. With the exception of one denomination, the theological achiela have not given the matter the attention that its lm portance has deserved, and the schools of music have devoted their efforts to the training of organists and choirmasters. To-day, however certain schools both theological and musical, are dealing with the operation in a manner that is significant and encouraging If the seminaries follow the lines of progress that are being laid down by such schools as the one in Hartford. the theological atudent of the future will have no excuse for ignorance of worthy and poble music for the church. But, if the aeminaries do not do this. It will atill be possible to secure the pecessary training in the heat achools of music

Until the millennium dawns, there will probably be a few matters concerning which men will disagree. But it is a familiar fact that, when two men have certain ideals in common, they find it less definit reach a point of agreement. Whenever we find a clergyman who has a high ideal of many and coupled with sufficient knowledge of it to the respect of his well-trained organist, it is mit probable that the old fend between eleggyman and organist has coused to exist, but that the two and working earnestly together to maintain a high stanthas apper when advocates of one side or the other and of devotional music in the church that they were

TOO MUCH

Tex social view impass vises about every probab-IMPROVISING. a here and trings derrote

dering through the different keys of the average in the to the start of the York to the provising has caused many people to say that they I was a because of february. find "all organ music dull."

The matches exhibition of skilled bearing which Mone. Gu mint gave us in his smooth throughout this matry opened our eves to the art of improvising, but he does not beginning a third of his resinder and restinder

Think how tauder the wally performed are A, B, or C under the name of problems is it a min der that people come to consider the er a as an instrument used to cover up to Tall ag of ing church' Every organist can be at My tions of legitimate organ-music within his ballwall. technical capacity with will serve as printed and postludes. Repristions of these empositions will be much less potionable than the weekly repetitions of the same a less progressions called how fring

A moderate amount of good | least to a treat and every organist is required to any one but and there during the service, but he is a war and a star realizes when he has deployed all his goods, and also

my opera (file ) is the first large and that may, in the course of the hand energing these with long own."

Wmar twelve books, exclusive of dictionaries, encyclopeding, and printed music. would form the heat work ine library for an openhate'

Histor's "Organ Construction" reviewed in Tux sion is of great value and highly commendable. But From for Nevember 1800, wie he given to the sender it seldom occurs to this same clergyman that a special of the best list. This offer will be open to May let

> C R sales for marks on OUESTIONS AND pedaling and the correct ANNERDE manuscription of the sodula Ans - Dunham's "Buer

cime in Pedai Playing"; "Pedal Phraning" by Dudley Buck, and "The Organ," by Mainer will prove

An organ recital was given MIXTURES at the Dress Institute Phila delphia, January 24th, by Mr. Frederic Maxson.

Mr G. W. Marston, organist and componer of wirch music, who was, for a long time, a resident of Portland, Me, died at his home in Sandaich, Masa,

From a merely musical stand-point, a hidrous effect to produced by homes and harti-on stream ing to play the mobile of he min tones, especially those of the modern type with their sudden warms and frequent tich notes. On the other hand, there are few German churules, with the r flowing - y and contricted samples. that will not admit of union singing with at a law titlery to the effort, although constalt ng in un son must preve in urious to make there I'm' the great mass of worshipses are the measurity, and take the traile of arming out lent and ability supp all topor or been no specked --It in hy the aging one he lad the Church

Tourists. "Your your distinctor play the bound." present (wearly)) "I don't know whether the our m ned, but abe does "

At Mr Freditio Ar a 410th free and stall at Curregie Hall, Pittel orgh, he played a new creata a manuscript by Folish L. Boldwin, and a "long with -1 World by E. H. Lempre, while was written be-Archery's 400th rights, but may arrived in ties for and post of the year to the me - tre England Conservatory Maga-. . .

M. Will C. Manufano gave a wine if white

The Minds Commission of the Pills of Rooms have loop giring a series of communication at the Vinemind Indiany on alternate Tetrader remark. The building was once he me as the View med County and seem to have been the property of the only, has been used for various gatherings and position continue

The Parry I gan white stand a reserve in the "Sectionic's Building," was bought to the only and peopled by the View Street Fundame, and free ongon postule harris been given maker this assures all the Man Commission. Among the enquests who two thus for been heard are the name of Mr. Charge E Williamy, Mr John A. O'llon, and Mr Henry M. Parlum

The restals are we said and the residence are services members.

to the statest will about in the idea that he is an named and property of the little of the last and will for hand not to restor to all our many has Named of the married that " Art is boar how his its about." Monart observes in a late of the year 1700. The wind when he could be first the lie mone beque proof un my ing to the best standard

Edited by FANNY MORRIS SMITH.

THE MODERN PLANOFORTE.

is founded not merely on

generations, and which finally burst into bloom under centrated in the existence of a noble art."



MODERN ART PIANO.

century, the mechanical side of this evolution has been hy 1850 everything was ready for the modern piano. characterized by a rigid application of scientific principles, and consequently a constantly increasing simgathered up, reviewed, and reapplied in the construc- stein, and then left his cycle of inventions to postcrity. tion of the piano of 1901. Of no one thing can Rus-

on the evolution of the piano will do well to keep in these may be added his masterly treatment of the character, the thumb became necessary. mind the following points: The invention of the vibrations of metal; and of the vibrations of air in It is a suggestion of the writer's that this instru plano consisted in arranging the construction of the hollow chambers, which culminated in the cupola iron mental quality arose from the development of practical instrument so that there should be firnness enough to frame; and his beautiful use of sympathetic vibration dance-music played on the clavecin (instead of basel) resist the blow of the hammer on the string, and in in the duplex scale, the preliminary experiments for by the voice), in which case the effort to reproduce adapting, in the grand plane, an action derived from which latter occupied three years. that of the harpsichord, in the squars, one derived from the clavicherd—principles radically different. result of the union with science inaugurated by

This was accomplished messafully in the formers.

Provided in the former of the union with science inaugurated by This was accomplished successfully in the former case Breadwood just before the dawn of 1800. The century music. The directions for adding the flute part to a music. The directions for adding the flute part to a music.

"THE arts differ from the lems of stringing, inventing actions, bracing the wrestsciences in that their power plank (which holds the tuning-pins) and the soundboard which, by receiving the vibrations of the strings facts to be communicated, through the bridge, propagates them in the air; inbut on dispositions which require to be created. Art venting pedals; gradually increasing the size of the is the instinctive and necessary result of powers which sound-board and the length of the keyboard, and can only be developed through the mind of successive slowly, but surely, evolving an instrument which in a very tiny form contains the peculiar artistic properties of the American Pianoforte"; Fanny Morris Smith, conditions as slow of growth as the functions which which distinguish the modern piano. Such as it was, "A Noble Art"; Spire Blondel, "Histoire Aneedolises they regulate. Whole areas of mighty history are men had already devoted the best years of their lives du Piano"; and Grove's "Musical Dictionary." summed up and the passions of dead millions are con- to it when John Broadwood, by summoning the scientist Carvalho to calculate the tension of the So far Ruskin; and thus, with civilization itself strings of his piano, so as to be able to calculate the THE for its genesis, has the evolution of the pianoforte been necessary strength of his bracing to counteract this INTERRELATION OF heritage from that used on tension, gave the key to the work of the nineteenth PIANO-

In 1799 Joseph Smith, of Philadelphia, put an iron PIANO-TECHNIC. brace in a piano which he desired to make attractive with a chime of bells and other attachments. This Zumpe worked out the English square, and the literawas the initial step toward our modern iron frame. ture of these earlier instruments, now considerable, Meantime the question of space had suggested the upright piano, and Southwell, Warnum, and others were adapting the action to the different relations to gravitation involved. To get room for long strings, which give a better tone than short ones, Thomas Loud, in to manage in clavichord playing. This instrument is London, patented a cross-string upright as early as 1802; after this cross-stringing became a favorite the escapement of the finger is inward, toward the idea. Babcock (Boston), Theohald Boehm (Paris). and others built pianos where one string-web crossed the other as early as 1835, or even before. All these the development of the necessary technic. Accordlong string-webs increased the tension upon the frame of the piano, and to meet it the Broadwoods put iron band was gradually modified by harpsichord writers. tension bars into their pianos as early as 1808. Purcell, in his choice collection of "Lessons for the Alpheus Babcock, of Boston, finally cast an iron frame for a square piano all in one piece, the whole iron frame, and solved the problem of "resistance" once for the use of the thumb, not as we use it to-day,—freely, all. This was in 1825. In the meantime Sebastian like any other finger,—but as an expedient to facilithe work of the nineteenth century. This evolution Erard had overcome the difficulty in the clean repetihas all the characteristics which mark the artistic tion of notes by his system of compound levers, and spirit of the century. It has exploited to the utmost the Erard action became the model for grand pianos. the possibilities of tone-color, combined, on the one Pape introduced felt as a covering for piano-hammers hand, with power, and, on the other, with sensitiveness about the middle of the nineteenth century. This and delicacy; in harmony, too, with the spirit of the gradually solved the problem of quality of tone. Thus,

Then came the final development of the iron frame, which afforded the necessary strength to hold the plicity of the apparatus of tone-production united to a immense string-web and the huge sounding-board in phenomenal perfection of the details of this apparatus. equilibrium. The circular scale of the Chickerings, All that the century has added to the scope and flavor followed by the fan scale of the Steinways, was the of human emotion has found means of expression in its resulting improvement. After this the discoveries of one great musical instrument; all those expedients Theodore Steinway led and finally drew the whole art of musical construction that the skill of past ages had of piano-making after him. He lived long enough to transmitted have, during the last hundred years, been hear his discoveries tested under the hands of Rubin-

Two great scientific discoveries made by Theodore kla's wonderful summing up of art be more truly said Steinway lie at the foundation of his construction; than of the planoforte, and in especial of the American That the vibration of stretched strings is lengthwise, not transverse, and that the vibration of wood-fibres tion of the scale. In fact, as harpsichord music broken Those who desire to prepare original papers for clubs conforms to the laws of other vibrating strings. To away from the vocal idea and took on an instrumental

by Cristoford, in 1711—or earlier; by the Frederici and lass witnessed the application of experimental acoustics theme given by old dancing masters bear out the to art. Wheatstone and Helmholtz and their fellow-view. The next twenty-five years were occupied with probacousticians are the real brain behind the modern

So far, then, technic was at least abreast of mechanics and their fellows.

piano; they it was who, summing up the chance discoveries of sympathetic vibration and the like which came out in the crowd of instruments played before the eighteenth century, gave the firm basis of scientific law on which to work. In a sense, too, the modern piano is the expression of the increase of comfort and prosperity among the middle classes consequent upon the colonization of America and Australia. Diffusion of wealth is the basis upon which its factories are built. Its evolution sums up in itself those tendencies and activities of which the past century has most reason to be proud.

Books on the subject of piano-making, historical and

Blüthner and Gretschel, "Lehrbuch des Pianoforte Baues"; S. Hausing, "Das Piano"; Rimbault, "History of the Pianoforte"; A. J. Hipkins, E. Brinsmead. each a book on the evolution of the piano; Carl Engel, "History of Musical Instruments"; Spillane, "History . . .

THE fingering of the piano was, in the first instance, a the harpsichord and clavi-DEVELOPMENT AND chord. From the former Cristofori developed his

grand piano, from the second passed naturally over into the possession of the new invention.

The original method of fingering keyed instruments excluded the use of the thumb, which is very difficult manipulated by a very tender, but firm, pressure, and palm of the hand. On the barpsichord, on the contrary, nothing interposed between a brilliant style and ingly, the exclusive use of the first three fingers of the Harpsichord" (1700), and Couperin, in his work L'Art de toucher le Clarccin (Paris, 1717), each advocated tate the playing of broken chords or the rapid execu-



HAPPSICHOPD

by the same medium, both the melody (usually sung In these matters the piano of 1901 is the logical and the flute obligate that twined about it naturally

still further developed the use of the hand, including the thumb, was also an innovation from the side of the composer, though the clavichord for which he wrote the "Forty-eight Preludes and Fugues" had been developed from a purely one-voiced capability within his day. To Bach, however, we certainly owe the first scheme of fingering at all approaching modern

The piano which Cristofori invented in 1711 did not come into use much before the middle of the century. Clementi published the first music written for the piano, in 1773. The twenty-five years during which the piano had been gradually working into notice were



CRISTOFORI PIANO IN THE CROSBY-BROWN COLLECTION, NEW YORK

bridged over in point of technic by the treatise of Emanuel Bach, in which he formulated a practical fingering for modern keyed instruments which has been the basis of all modern execution. How slow has been the progress of the art, bowever, may be deduced from the system taught Rossini at the Lyceum of Bologna by Prinetti, which limited technic to the use of the thumb and forefinger. This was altogether opposite to the original scheme of no thumbs at all.

Technic as an art was based, in Germany, on Bach's works. Moscheles played Bacb and almost nothing else in his student days. But Moscheles was nevertbeess a bravura player of the first rank. On the other hand, Mozart enumerates the things which he kept in view in his own teaching, and chief among them were clearness, equality of touch, and expression.

With Mozart began the close relations of composer manufacturer himself. Stein's daughter Nanette, a fine pianist, and Beethoven's friend, was a manufacturer on her own account. Ignaz Pleyel, who founded

ial device. Bach's system of tempered tuning, which timbres he knew how to coax from the little upright tune more than a day or two at a time. Americans pianos he played in St. Petersburg. Chopin, who followed bim in perfecting the "Nocturne," bad the same amazement at the shifting intonation of the cheap, fancy for the kaleidoscopic tone-qualities be drew from slightly-built instruments of foreign lands; but these the Pleyel uprights he chose when Liszt and Thalberg must be far and away better than were the pianos of did beroics on the grands in the same salon.

The development of the orchestra and the orchestral piano-piece under Liszt in turn stimulated the genius of dispersed harmonics in broken chords commenced its of Theodore Steinway to the evolution of the orchestral grand piano which bears the name of his family. of Brahms, in which the thumb plays black keys and This house has been identified in public mind with the white, like any other finger, and which, from its harplaying of Rubinstein, and later with that of Pa-monic construction, is the despair of the amateur and derewski, both of whom achieved the height of popu- the Waterloo of the concertist. In this music a wonlar esteem with this piano. Here the connection of derful sonority-combined with lightness of action, the artist with the piano is less evident, especially as purity of intonation, and equality of scale-are the Theodore Steinway was himself a fine pianist. Nevertheless, it is true that the development of this piano of a prismatic play of tone-color dependent on double has proceeded, first, in the direction of the majestic sixths; double thirds; open chords a twelfth in span, genius of the Russian pianist, and latterly toward the in long, swift progressions, and often legato; songful more spiritual qualities demanded by the Polish melodies embroidered simultaneously in lace-work of

has been made by small changes and easily-thought-of patentable mechanical expedients. improvements. Cristofori, who covered the first hammer, never conceived of what the use of felt would make it: nor did the unknown mechanic who displaced the thin brass wire of the harpsichord with a corkscrew string dream of the tons of resistance his little change would ultimately impose upon the pianoframe and thus involve the iron plate that makes the American piano what it is, Nobody thought, when Gieb invented the grasshopper action, that the principle of escapement then introduced would bring forth a Rosenthal, with his lightning speed of repetition, in iron brace into a piano-frame so that he could intronext thing to be done, and the hand of the Omnipotent was with them.

Undoubtedly the original technical point in which

technic and mechanism went forward together was the prolongation of the tone combined with a perfect system of damping. Mozart attached much importance to damping. The development of tone long preceded those forms of technic dependent on repetition. At this point the knuckles were sunk below the wrist and and piano-maker. He was the friend of Stein, the phalangeal joints. Plaidy came forward with the Vienna maker; Clementi, on the other hand, was a curved finger and raised knuckle-joint,—a condition necessitated by the clumsy actions of his day. Then followed the French system of wrist-octaves made pos sihle by the clean, light touch of the French piano. the present piano-factory of Pleyel, Wolff & Kampf, Kullak, with his great singing tone, made the next \*as a pupil of Haydn's, and his son Camille, who, to-innovation. It is notorious that he developed this tone gether with Kalkbrenner, elaborated the Pleyel piano, under stress of necessity, since the peculiar mechanism and Madame Pleyel, his wife, were also concert pian-1sta, Pape, who first introduced the use of felt in but the school of octaves which, by strengthening the plano-hammers, and Hertz, well known for his upright entire palm of the hand, prepares it for the widely planes, were also concert artists. The name of Kalk-dispersed harmonies of the modern orchestral school brenner is associated, as to technic, with the present is certainly a blessed outcome of the obscure instrumethod of octave-playing from the wrist. Cramer, the ment which was the great teacher's own school of immortal composer of the well-known etudes, was a necessity. The evolution of the great tone of the Pather of Chappell & Co., English manufacturers. modern piano is summed up in the gradual discovery Chappell, the musical archeologist, belongs to this of the laws of vibration of wood and metal. The order of technical development may then be summed up as: The man who solved the problem on which depended Independence of finger in close positions; a singing modern pianism as we understand it, however, was not tone in close positions; execution in close positions a musician, but an inventor,—Erard, whose name is carried to an astonishing point of virtuosity. Second, linked with the repetition action. With Erard, howthe gradual schooling of manifering the name of Thalberg is inseparably linked. broken chords, and similar sketches in the quiet positive name of thalberg is inseparably linked. From the moment when a perfect repetition was sesometiment when a perfect repetition was setion of the nand manugurated by
the time technic bad passed the barrier which had beld followed the development of chromatic passages, inthe time technic bad passed the barrier which had beld followed the development of chromatic passages, inback its development, and virtuesity sprang forward volving a wrist schooled to supple lateral motions, at a bound. What may be called the artist-maker's and, combined therewith brilliant feats of repetition, and, combined therewith brilliant feats of repetition, ar, as distinguished from the virtuoso's, had con-Thuted one remarkable art form even before this. the field, the first piano-salesman to set his mark on resulted from better knowledge of the art of spreading remains a heritage to the public. We play it on our resulted from better knowledge of the art of spreading remains a heritage to the public. We play it on our resulted from better knowledge of the art of spreading remains a heritage to the public. We play it on our resulted from better knowledge of the art of spreading remains a heritage to the public. We play it on our remains a heritage to the public. We play it on our remains a heritage to the public. We play it on our remains a heritage to the public with the first piano-salesman to set his mark on resulted from better knowledge of the art of spreading remains a heritage to the public. We play it on our remains a heritage to the public with the first piano-salesman to set his mark on resulted from better knowledge of the art of spreading remains a heritage to the public with the first piano-salesman to set his mark on resulted from better knowledge of the art of spreading remains a heritage to the public with the first piano-salesman to set his mark on resulted from better knowledge of the art of spreading remains a heritage to the public with the first piano-salesman to set his mark on resulted from better knowledge of the art of spreading remains a heritage to the public with the first piano-salesman to set his mark on the properties of the public with the first piano-salesman to set his mark on the properties of the public with the public with the first piano-salesman to set his mark on the properties of the public with the first piano-salesman to set his mark on the public with the properties of the public with the first piano-salesman to set his mark on the public with the first piano-salesman to set his mark of the public with the first piano-salesman to set his mark of the public with the first piano-salesman to set his mark of the public with the public with the first piano-salesman to set his mark of the public with the public with the publ trature, created the "Nocturne" in a series of the string web, and the tension thereof in relation to grand pianos; and they are none too fine for the per-Towards Rems which gained their popularity from the tuning. It is doubtful if the old pianos were ever in feet expression of its meaning. At least during the

Mozart, or even of Clementi.

After the Erard piano made its appearance the study fascinating course. This bas led gradually to the music mechanical conditions which furnish the opportunity many shades of musical timbre; in short, all that It may be added that the piano, as the complete scientific precision of construction and equality of scale work of art it has now become, never dawned a brill- make possible. Granted the iron frame, these all deiant ideal upon the fancy of its early inventors. In pend less on any one specific invention than on exthe two hundred years which have elapsed since the quisite refinement and accuracy of manufacture-on hammer clavier was first imagined its gradual progress those details which belong to art rather than to

> THE RELATIONS OF MUSICAL LITERATURE TO OF THE PIANO.

THE development of the construction of the piano and that of piano-composi tion has advanced simultane-THE DEVELOPMENT ously, inspired by the same faculty of imagination, the same desire for emotional ex-

pression. The desire for expression is the secret of all musical growth. Mencius said: "The master beat the musical stone in Wei, and a laborer passed by and less than two centuries. When Joseph Smith put an said, 'His heart must be full who so beats the musical stone," What Confucius could do with a rude stone duce a bell "attachment" he did not dream of the iron dulcimer musicians have done with the piano all along frame be thereby initiated. All these people did the the line. It was a means of expression when its mechanism lay a secret hidden between the clavichord and the dulcimer. It was a means of expression when it was slowly gathering its present principles of construction in the hands of Clementi, Broadwood, and Steinway. It is a means of expression to-day in its superb perfection as America's gift to music during the ninetcenth century.



KIRKMAN HARPSICHORD, STEINERT COLLECTION

When Bach went to Dresden to compete with Mar chand, the French clavichord-player, he held the audience spellbound for hours by his art on this insignificant little hox of strings. Beethoven, as a young virtuoso in the salons of the aristocracy in Vienna. carried his hearers away in transports playing a piano of six octaves and a tone like a mandolin. John Field introduced his "Nocturnes" (a musical form that he created) playing a little upright Clementi piano that would seem fit for fire-wood to-day. In all these cases the music that so bewitched its hearers

little impetus to literature.

atood in Lizzt's house. It was a small, six-octave instrument, with a thin, slight tone, and two damperpedals, one controlling the bass, the other the treble. I could not imagine how Beethoven could have comwhen he was an old man and said his tone was hard.

ishing improvement upon all previous efforts of the art of piano-making, there was something so beautiful about the quality that, if he sat down to play, it in-When Bach wrote a note to be sustained for several measures it was a challenge to the makers to provide a means whereby it might be sustained. Now, on the contrary, it is the piano-maker who provides by his mechanical resources of the piano; but the piano itself mechanism the stimulus to the composer." I quote is the result of musical inspiration arising from the the substance of his arraignment, not the words. Thal- desire for more perfect expression .- By Dr. William berg belonged to the era of virtuosity as an expression Mason, with the Co-operation of the Editor. of ideas of power .- a modern phase of music and musieal literature. He used to play a theme with his thumbs in the middle of the piano in a singing tone PROGRAMS. which the resources of the Erard for the first time permitted in any great perfection. About this theme,



SH.BERMANN PIANO. KNOWN TO J. S. BACH.

broadly and nobly played be wove a lace work of arpeggios so delicate, fluent, and graceful that he gave the impression of a performance at two pianos instead of a solo. This was a virtneso's modification of literature, something that came in for technical rather than emotional objects; and since the day of Thalberg the development of piano literature along these lines has been swift and enormous. Nevertheless that quality of music which makes It music lies not in the direction of velocity.

I recollect an oceasion in point. Several years ago I was giving a course of lectures in Philadelphia. The hall where I met my studenta was large, dingy, and gloomy .- a very depressing place; hut three or four hundred pupils often came to listen to my instruction. One day, when the weather outside was particularly somber, as I closed my lecture on the meaning of music I had a sudden idea. So I said: "Ladies, I am about to try an experiment which will require your close attention. I shall play with one finger a short piece of music about eight measures long. I will play it several times, and when I have concluded what I wish to do I will hold up my hand. After I had finished playing the little etnde for the pedal (now familiar to my pupils) very softly, slowly and tenderly several times, stopped and looked around the audience to see what effect I had produced. Two ladies were in tears; the others were in attitudes of fixed attention. You could have heard a pin drop,-all produced by a simple theme played with my forefinger. I asked one of the ladies what was the occasion of their emotion. After some hesitation she answered that, after listening a few moments, her thoughts went back to the grave of her mother and she lived again the emotion which she experienced at her loss; then a sense of holiness came published.

first hundred years of its evolution the piano gave over her, and she was caught up in feeling into a higher mood. The others said substantially the same I have often played on Beethoven's piano which thing. I found then that by this simplest of all means I had fulfilled the object of all music, and touched their hearts

THE ETUDE

I will add that musical quality of tone is not dependent on the triumphs of piano-making. My own posed his sonatas on it. But crities got the same class tone was as hard as could be until I heard an artist of musical impressions from the instruments of that named Meyer, who concertized in America when I was day that they do in ours. Pleyel heard Beethoven play a young man. I was so transported by his tone that I tried to acquire it myself hy imitating the move-To us no distinction of tone seems possible on such an ments of his hands and arms when playing. My ear was so keen that, when in this process of imitation I On the other hand, Thalberg told me that when he reproduced the quality which so charmed me, I recoggot his Erard piano, the tone of which was an aston-nized it, and then I analyzed the condition of my muscles in the act of production, and so found the secret of a devitalization which is yet vitalized. Afterward, when I played in Europe, Dreyschock said spired him with new musical ideas. When I im- to me: "Where did you get that tone? We have provise on a good piano the quality inspires me also nothing at all resembling it in beauty here." And so with musical ideas; the lovely effects lead me on. the system of "Touch and Technic" which I have Rubinstein complains of the decay of talent, in this taught is a phase of artistic expression arising indeconnection. "Formerly," he said, "the composer gave pendent of the quality of the instrument on which I challenges to and set problems for the piano-maker. have played with pleasure the greater number of the years of my professional life. Music in literature, as in playing, is from within, out. It may be tempted to expand in this or that direction by the artistic or

> PROGRAM I.—Pier Domenico Paradies (1719,1795) -"Sonata." A-major, No. 6. Johann Philipp Kirnberger (1721-1783): "Gavotte,"

in D-minor. Joseph Haydn (1732-1809): "Andante, with Varia-

tions," F-minor. James Hook (1746-1827): "Three Sonatas on Irish

Airs," opus 92. Johann Wilhelm Haessler (1747-1822): "Gigue," in

D-minor. PROGRAM IL-Muzio Clementi (1752-1832): "Three

W. A. Mozart (1756-1791): "Sonata, with Variations," in A.

Abbé Joseph Gellinek (1757-1825): "Variations," Nos. 21, 29, 33, and 36 Luigi Cheruhini (1760-1842): "Dors, Noble Enfant":

transcribed by G. Bizet (published by Heugel & Co., to this contest.

J. Dussek (1761-1812): "Consolation." Daniel Steibelt (1764-1823); "Le Berger et son Troupeau.

Samuel Wesley (1766-1837): four-hand "Sonatas." PROGRAM 1II .- L. van Beethoven (1770-1827):

"Sonata," opns 27. J. N. Hummel (1778-1837); "Rondo,"

A. Diabelli (1781-1858); Ducts.

John Field (1782-1837): "Nocturne," in D-flat. Ferdinand Ries (1784-1838): "Sonata," in E-flat. Carl Maria von Weber (1786-1826): "Polonaise."

PROGRAM IV .-- F. Kalkbrenner (1788-1849): "Sonata for the Left Hand" F. Hünten (1793-1878): "Trois Airs Italiens," opus

I. Moscheles (1794-1870): "Hommage à Händel"

(for two pianos). Heinrich Marschner (1795-1861): "Duo," opus 62.

F. Schubert (1797-1828): "Impromptus." Mendelssohn (1809-1847): (a) "Spinning Song"; (b) "Spring Song."

turne"; (b) "Valse"; (c) "Etude,"

R. Schnmann (1810-1856): (a) "Warum?" (b) "Anfschwung"; (c) "Vogel als Prophet." Felicien David (1810-1876): "Les Brises d'Orient."

These sonatas were the first real pianoforte-music a great deal of trouble. The names of successful cost

Franz Liszt (1811-1886): "Liebestraum" S. Thalberg (IS12-IS7I): "Tarentelle, opus 65. A. Henselt (1814-1889): "Si j'étais un Oisean."

PROGRAM VI. - Woldemar Bargiel (1828-1899). "Marcia Fantastica." Louis Moreau Gottschalk (I829-1869); "Pasoni

nade, Anton Rubinstein (1829-1894): "Kammenoi Os.

J. Brahms (1833-1897): "Rhapsodie," opus 5. C. Saint-Saëns (1835-): "Danse Macabre" (two

P. I. Tschaikowsky (1840-1893): (a) "Romanoe". (b) "June": (c) "Chanson Triste."

PROGRAM VII.-Tausig (1841-1871): "Paraphrane on a Strange Waltz" Heinrich Hofmann (1842-): "Italian Love-Tales."

opus 19 (piano duet). Edvard Grieg (1843-): "Aus dem Carnaval."

Moritz Moszkowski (1854-): "From Foreign Countries" (four hands).

E A MacDowell (1861-): "Woodland Sketches" Henry Holden Huss (1862-): (a) "Prelude Appassionato"; (b) "The Rivulet."

#### PRIZE-ESSAY COMPETITION.

#### FIRST CONTEST.

ACCORDING to our custom, we announce, at the beginning of this new volume, our annual "Essay Comnetition" which is open to all. No restriction as to length of essay is made, yet the most useful size is from 1500 to 2000 words. Competitors will select their

As a partial guide to those intending to take part in this contest, we would say: Seek a topic that will admit of careful study and close thought, something that has a practical hearing upon the problems of music-teaching and study, that will give help and inspiration to others. Connected with the life and work of the teacher and student of music are numerous practical topics worthy of the most careful treatment. General subjects of an historic, hiographic, esthetic, or scientific nature are not advisable; "Hints to Teachers," "Suggestions for Practice," the "Beauties of Music," the "Power of Music," "Psychology of Music," set treatises, and musical stories are not suited

The prizes offer	ed are	as follows:	
First prize .		\$25	3
Second prize		20	).)
Third prize .		15	30

#### SECOND CONTEST.

We also offer an opportunity to our readers to take part in another form of competition, particularly designed for those who may not have the time to prepare a more extensive article. In this class the length of the essay must not be over one column of THE ETUDE, about 750 words.

We are anxious to encourage the consideration of topics which are specific-not so broad as to demand a lengthy consideration, but still of most vital and practical interest to all who are engaged in musical work. These articles should be as clear and concise as possible, and full of helpful, inspiring suggestion. We will not make a distinction of grade in this class, but for each of the hest ten articles submitted we will pay \$7.50.

These contests will close April 1, 1901. All essays PROGRAM V.—F. Chopin (1809-1849): (a) "Noc-should be marked First or Second Prize-Essay Contest. and addressed to THE ETUDE, 1708 Chestnut Street, Philadelphia, Pa. Competitors may write for both contests and enter as many manuscripts as they may desire. The name and address in full must be on each manuscript. Failnre to observe this direction causes testants will be published in the May ETUDE.

# Children's Page THOMAS TAPPER

THE ANGEL AND

1494 to 1541. No doubt, he painted the Lute which was pictured in the Fehruary Children's Page from a model. And thus he shows us exactly what the instrument of that time was like. Its shape, its strings, years? its ornamentation he shows as faithfully as his art permits him.

Did you ever wonder, as you read of former times, just how boys and girls appeared then? Did they look unlike children of to-day? Did they dress differently? wear the hair differently? If we could come upon a company of them, would they seem strange to us?

Another Italian artist, Bernardo Pinturiccio, who lived from 1454 to 1513,-hence he was living in the life-time of the painter of the "Angel and the Lute,"has left us a fine picture of an Italian boy of the time. from which we can to an extent answer our wonderings Here he is.



ITALIAN BOY.

WE are obliged to defer BRIEF RULES. The contest closed Fehruary 15th.

A MARCH COMPOSER. from on the first of April; and that his brother whether the process be a pleasant one or not. Michael insisted that March thirty-first was right so as to save him from being an April-fool's-day gift. If \*as Joseph who might have been born on All-fool's are another's or there are none.

day. He sang in the choir of a great church in Vienna a boy's task to a man's task,

bert; and Mendelssohn, Schumann, Chopin, Wagner, Verdi, and Brahms were born after his death.

DID you have any trouble Now, about this man Joseph (his last name was in finding the dates of the Haydn, of course); here is a brief lesson, or, rather, artist? He was known as a test, just to let us see how well we remember what Il Rosso, and he lived from we have learned about him at one time and another.

1. In what country was he born?

2. What did he learn in St. Stephen's Church? 3. In the service of what family did he spend many

4. What journey did he make late in life?

5. For what instruments is a string quartette 6. A symphony?

7. Name two other composers who have written symphonies.

8. Name an Oratorio hy Haydn

. . . THE idea that tone is an TEACHER. FIRST LESSONS. interesting phenomenon to

many facts which impress us with another fact- equipment is not so fatal in its operations as that namely, that improved methods of child-teaching in sample of human nature is who takes no pains to inmusic are not entirely due to the acumen of the ad- crease the equipment. About this person the writer vanced Music Theorist alone; the obscure teacher is says: learning hetter and better to share the child's lesson. "It is not the few teachers who do not know the She does not take the child's burden upon her shoul- A, B, C, of music who do harm; it is the thousands ders, setting him free; hut she adjusts it upon his who do know the A, B, C, and nothing else hesides, teachers have learned how to enter the child's world of no amount of examinations and registration will imthought and perception. They have caught a gimpse prove their social status so long as they drop their h's of things as they are. They have returned to their (as too many of them do) and know nothing of what own world with a new light in the eyes.

nance has thus been lighted up a number of times is ture, sculpture, and drama." this: Every child is not at once equally responsive to music. Merely to sit the boy on the piano-stool with a book before him, and that tremendous expanse of GAME OF white and black keys to the right and to the left of ORCHESTRA. him (most of which he does not use) is not a fair test of his natural endowment. Set him up so, and pity number of guests, both men and women. When the his angularity, of fingers, and hands, and elbows, and He knows better: it is an Ill-Tempered Clavichord, if

There is. And the first thing that one becomes aware imitate as closely as possible, the sound with the until April the awarding of of is this: We must not aim merely to please him. voice, the movement with his hands. When all are prizes to the three sets of I am alraid that many methods are at present under-equipped they are ordered to tune up, and the fun Bid Rules on Child-Teaching judged to be the best. going a test which the future will condemn in this: commences. At the outset the leader begins to hum that they will not produce the student of regular hardwork habits, with faith in plenty of personal applica-THERE seems to be some tion. It seems to me that we must be careful in the doubt as to whether he very important particular of establishing in early really was born in March. years the hahit of study, of investigation, of love for instrument helongs takes up the imaginary baton and He himself said that he was performing the task, of doing the task for itself

Life is constantly impressing us with the fact that qualities come from activity; they are wrought and place he must pay a forfeit. Of course, to make this so, brother Michael was kind of heart and loving to fashioned by it; the doer is the gainer; relegate the has brother; his elder brother it happened to be. It doing to another or leave it undone, and the qualities witted and change as rapidly as possible from leader-

do you know the name of the church?) and he reShe who has worked with them long enough to know plication. After the game is ended the forfeits can be mained there until his voice changed and Michael took what scriously teaching them means has discovered redeemed and become an additional amusement.—The his place. You see he was growing older, passing from that there are ways of approaching the boy which will Boston Journal. not only repress his angularity, but which will eradi-He has been called the Father of the String Quare cate it from his system. Angularity of mind and body tet and the Symphony. Beethoven was his pupil, will disappear if both are set to work harmoniously. Mozati was his friend. Probably he never saw SchuWhen the boy is perched high on the piano-stool and MATHEMATICS. does not know what to do, he is ont of tnne.

There are many other avenues of activity. The raw 1/3, 1/4, and 1/5 will be a Great Composer's name.

material of music presents many possible tasks, and they all are valuable. He must learn to hear, and he must learn to sing. He can never hear rightly (that is, forcibly), what he cannot sing. The first fruit of the teacher's investigation will be about this singing-what he knows with the voice, he knows well; what he does not know with the voice, he does not know of all

One of the happiest incidents in recent music publications is the appearance for the first grades, in pianoteaching, of pieces that are vocally possible; that is, they are in such tone-range that a child may sing them over. Let him do that first, and his playing is infinitely improved at once. The voice gets at the spirit of things musical. Does the finger always do so? There is life in the tone we sing, and there is often death in the tone we play. We must have more of the life and none of the death.

By this constant reference of symbol to voice the teacher will give the child a power worthy to be had. He will begin always to refer printed meaning to his mind hy way of his voice, feeling closely what the meaning is. Then there is established a relation between the composer and the player .- Thomas Tapper.

A WRITER (J. F. R.) in the THE ELEMENTARY London Saturday Review says some very pertinent words,

plain and straight to the observe, to listen to, and to point. He is quite right in saying that had teaching think about is no longer a novelty. It is one of the results from limited equipment. And yet a limited

shoulders so that he feels it there securely. Then she who do the harm. . . . If music-teachers are at tells him how to move without capsizing it. A few present looked down upon, it is their own fault: and is going on, or has gone on during the past ten cent-Mainly what the teacher realizes after her counte- uries, in the worlds of painting, architecture, litera-

> For good, rollicking fun nothing can exceed the game known as the orchestra. players, which includes any

company are assembled, they form themselves into a feet! Do you call it a Well-Tempered Clavichord? large circle. The players then choose from among their number one person whom they deem fit to be an able conductor, who, when chosen, assigns to each one There must be a hetter way to begin than this. some imaginary instrument which it is his duty to a lively air, the whole band joining in, each with his instrument.

At regular intervals the conductor assumes the work of one of the players, while the player to whom the conducts until the leader again abandons the position. By this manner the conductor and musicians exchange places. Should any player fail to fill the conductor's game a ---- success the conductor should be quick ship to musician. The more noise, the greater the fun. This truth is impressing the teacher of children. The brighter the leader, the more confusion and com-

> ADD one-half of AH onethird of ACE, one fourth MUSICAL of NICE, one-fifth of HOUSE. The sum of 1/20

#### THE ETUDE

# Wocal Department H.W.GREENE

ation of difficult vocalizes, solfeggio, and coiorature exercises, we must cover a

wide range of useful material which is invaluable to the average teacher, and for this reason: The average teacher has to deal mostly with the average pupil, and by that we mean the pupil whose entire equipment must be supplied. Pupils who are above the average come out from a strictly artistic as well as musical atmosphere, and therefore read quickly, play well, and have no problems of rhythm, pitch, or technic to solve. These can be launched directly npon the work of voice-development as a distinct pursuit, and because of their natural aptitude for, or acquaintance with, music progress more rapidly than those who must carry forward the fundamental work with their tonestudies. It is safe to say that the majority of studenta fall under the classification of "average." It is fords interesting examples of this form of solfeggio equaliv certain that this class produces the better teachers, and often the better artists. What is beat of teaching in earlier days of the modern art. to do with pupils at certain stages of their work is frequently a perplexing problem to the teacher. The mind of the pupil fatigues and interest flags if the course pursued is not varied. The teacher should have at command an abundance of material with which to meet such needs, and be so acquainted with it that he can turn promptly to different authors, and by means of their presentation of the work broaden the pupil's point of view and fortify them against preju-

Take one of the embellishments, for example, and note how differently It is presented by Marchesi, Vaccai, and Nava. A thorough teacher would hardly feel that a pupil had properly passed the embellishments who had not been made acquainted with them through the three authors mentioned.

The following brief list will stimulate the wideawake teachers to test its value, and others, and perpupil: this is overcome in a way that must certainly ments of control, and attack appeal to the thoughtful master. His studio equipment should include duplicate copies of useful works. and, when the occasion arises for special emphasis of certain principles by comparison or elaboration, the right thing should be shown to the pupil, with the option of bnying the book containing it or taking the studio book home and making a manuscript copy of

t. While well-to-do pupils prefer to own a score, even imitable style, perfect in form, and definite aa to purif but a small part of it is of immediate value, the pose. They rarely exceed an octave and a third in latter course has its advantages. The pupil acquires the technic of the copying pen, gets a clearer idea of of a study which has been selected to meet peculiar in its opportunity for usefulness; but it illustratea needs. It may not be amiss here to caution the perfectly the point I am making, viz: the value of inteacher: a book should be kept containing date and name of all books leared and to whom. The writer and wrote for contraltos, and a meager balf-dozen of arias of Mozart and Handel. Then the color may be has learned this lesson by unhappy experience.

Vaccar's exercises mentioned above, are a series of studies on the embellishments. This author is the gives an excellent reading of Handel's famous "Recionly one I have found who has attempted to attach tative and Aria" from "Rinaldo," and one or two other in the art of singing which is often overlooked. It's a certain or definite character to intervals; while his selections much used by teachers. success is only partial, his development of the idea is interesting. Nava's "Elements," in two books, sre the work. The "Lamperti" method, however, seems to

melodic, and well-written studies preparatory to the We must not forget that Osgood, Root, and Federlein trill. They appear in three keys, and cannot be surpassed for light agility work. Littern has also comeach in its peculiar way, and worthy a place in a color of the voice certainly should not be piled two other books of singular merit, for middle and list of useful writers for the voice.

BEFORE advancing in the George Jamea Webb's book, while of no particular REPERTORY. VI. study-group to the consider- merit in its scale-groups, contains a series of twentyfive etudes for the development of agility that cannot be excelled; some of the best onea appear in two keys. There are two volumes of studies bearing the name of Frederick Wieck. This notable author and teacher, better known now, perhapa, as the father of Clara Schumann, was converted to vocal music late in life, and brought to the work the ripe musicianship which made bim famous. These books were published after his death, being gathered from among bis many pupils, for whom they were specially written; they possess the advantage of having been written in duet form, making opportunity for two voices to aing together,

thereby promoting independence. I promise myself the pleasure in the near future of making a special article on this question of studies for two or more voices. The "Historical Repertory" afwriting, and incidentally sheds some light on the mode

The most popular author is, of course, Concone. While less than half a dozen of his books are known. they probably exceed in the numbers used all other authors combined. Their popularity is explained by bia attractive melodies, agreeable and simple accompaniments, and masterful phrasing. They are printed by nearly every prominent publisher in the world.

It is not generally known that a book ia on the market which was probably written by Rossini. The scale-groups are decidedly unpractical, but the few vocalizes which follow are as fortunate as they are characteristic. Campana wrote some in this field: one of his books for contralto is unique, and not a little trying, though it could hardly be classified as difficult. One of the beat writers of vocalizea is Schubert (not Schubert the great), who bas given two opuses of real value. The medium grade which belongs to the group under consideration taxes the powers of the student in haps take up the pen with the view of its judicious nearly every requirement of the art, and is an excellent extension. The difficulty lies in the expense to the test of his thoroughness in the study of the embellish-

mention on the score of their occasional or incidental usefulness; one that is comparatively new we cannot pass unnoticed. It is the "Fifty Solfeggios," by Tosti. This series is, without doubt, the greatest work of its kind ever published for voice-studenta. Every number is a gem in its way, treated in that componer's incidental-study repertory. Patey was a contralto, ceptional contralto pupils to copy for use. She also tion of the ainger.

The elder Lamperti wrote a small, but interesting. best works of this author, who has also written ex- have found full and complete elucidation in the three apeaking our voices naturally fall into a soft tensively in the conventional scale and solleggio form. volumes recently written by Shakespeare; these books and more tender quality than we would use if st Littgen wrote two books containing a group of easy, are sure to be found in a well-ordered studio library.

subject, except to say that teachers do not always realize that every study was written for the purpose of illustrating some vocal principle. This should be discerned and held up to the pupil to insure intelligent

The next paper will be on studies for advanced

INTERPRETATION.

To SIMPLY sing the notes of a song ia not sufficient. There is something in every

song-at least every one worth singing-that has to be atudied in order to be understood. A fine sone is like a fine picture that needs to be set in a proper light in order to bring out its fine points. Songwriting since Schubert came into the world is entirely different from the old concert-arias. They are not mere tunes to be aung, but rather "moods" to be interpreted. That is to say, the words and the notes to which they are sung are so closely welded together that the one assists the other in interpreting the mood In modern song-writing the tune is no longer made for the sole purpose of aounding well, but it rather grows out of the accents and meaning of the words. The singer needs to understand this point thoroughly and to bear it in mind constantly.

#### How to Study.

The first thing a singer should do in studying a song is to read over the words carefully, and, if they are translations, try to fit the words to the musical phrases so that the important words which convey the inner meaning of the text, can easily be understood. Sometimes, particularly in translations, the most insignificant words are placed in a way that requirea them to be sung to the notes that have the strongest accents. If this be the case, it is almost imossible to give the song its fine shades of meaning. The singer should always feel at liberty to change the words of a translation or their order to bring out the meaning more clearly. Composers are often careless in this particular, and their songs must suffer the consequences of their carelessness. The singer should next fix upon his idea of the song as a whole. This is not ao easy as it appears at a first glance, for great songs are capable of more than one interpretation. Then each phrase must be taken in hand by itself and carefully studied out to give it its proper weight and

The word color in regard to singing refers, of course, There are many other works in this grade worthy of to the warmtb or coldness of the voice. Certain singers have round, mellow, luscious voices which are capable of expressing the tender aentiments, while othera have hard, vibrant, white, or cutting voices, which express sarcasm, anger, cruelty, or revenge. Of course, it may be said that expressiveness in singing is a matter of feeling, and, if one has not the sentimental or emotional nature, it cannot be cultivated. But this is not entirely true. An artist may have the musical compass, and are equally valuable for all voices excepting those of only a low range. Madame Patey, he cannot expresa bimself. A "wbite" voice cannot the composition, and better appreciates the possession of London, published a book as unique as it is narrow express the tender sentiments, nor can a dark "mashy" voice express heroism or dignity. A singer's voice should be placed half-way between the two, in that chaste, classical purity which is required to sing the the exercises she used are worth while giving to exmodified either way, according to the fancy or inspira-

This coloring of the voice is an important element not based upon artificial principles, but npos the unconscious law of natural use of the voice. When we desire to express some tender sentiment in were to command, or to speak with biting sarcass In singing we simply apply this very simple principle, the only difference being in the matter of pitch. The for all shades of sentiment. The elder Lamperti recog We cannot enlarge further upon this part of the nized thia fact so clearly that he advised students to

infuse some sentiment—love, hate, or adoration—into their solfeggios. Delle Sedie has done the same thing in his large treatise on the voice and gives a variety of solfeggios for this very purpose.

#### ENTINGIATION.

In previous articles enough bas been said concerning the technic of enunciation, and now let us call attention to the effect of distinctness upon interpretation. There are many passages which depend entirely on the manner of declamation for their effect. Modern music depends largely upon its declamation. It is no longer the suave, flowing melody that makes singing, but dramatic phrases which must be declaimed have been substituted. Wagner has been responsible for most of this, and he undoubtedly understood how it should be done. The secret of it does not lie in striking the one important word. In the beat modern compositions these almost come of themselves because of their musical connection. With the rest of the phrase one must take the utmost care. Wagner posted the following notice in the theater at Bayreuth, just the day before the first presentation of the Trilogy:

"To the singers: Distinctneaa; the large notes come of themselves: the small notes and the text are the main things." . .

#### MODERN MUSIC.

Modern music is not at all like the old music. The old masters never thought of deliberately writing anything that sounded absolutely bad from the sensuous point of view. But the modern masters often deliberately write frightful discords and ugly phrases. Not with the desire to be ugly, to be sure, but with the intention of picturing to the utmost capacity of the musical means at hand the mood of the poem. This led Schubert to write the striking discords in the "Erl König" and the weird chords in "Der Doppelganger." Well-sounding music would be out of place in both instances. To a certain extent, the singer must follow the composer's mood by singing that which suggests harshness, fear, agony, and terror. These cannot be expressed in the mellifluous tones of the tenor singing a serenade. This does not mean that we must shout, and make all manner of illsounding noises. But it does mean that we must follow the composer in his intention, and express, as well as possible, with the voice what he has expressed in his tone-poem. If the phrase be tender and sympathe voice must express it.

#### INTELLIGENCE.

Lamperti somewbere recommends aingera to sing moval of all restraint is impossible. with a warm heart and a cool head. There is more in he expresses or only appear to feel it. Lamperti decides, you see, that we must only have the semblance singer soon wears out, for be is too uneven, and bis instead of muscular effort. emotion wears bim out in the climaxes, leaving him hut in wise selections and in masterly phraaing.

#### A PRACTICAL APPLICATION.

consider the song In Questa Tomba, by Beethoven. true natural power. Shall we interpret the words as the tirade of a disappointed lover whose apirit is now cursing in bitter anger the faithless mistress? Or does the spirit pathetically and forgivingly ask to be left in peace?

INDIVIDUATION

The singer must not be afraid of individuality in interpretation. This is the development of his artistic nature in which he should have the utmost freedom. One of the bardest things for a young artist to do is to express freely his feelings. Either from diffidence or timidity be does not dare to let them come out. Little by little he must overcome this and express with the utmost freedom what he-not some one elsefinda in the song. This trying to express his own convictions in his songs is of the utmost importance to the young artist, for it develops his musical nature. He need not fear to give a new interpretation to a song when he sees new thoughts and beauties that be had not seen at first. This is the artistic growth that every artist owes it to himself to follow out .-- Perley

ARTISTIC VOICE ditions demanded by nature. to nature and learn of her. So far the world has pro- and those who teach ainging do not think aright. duced but two really great teachers. The first is nature the second is common-sense. Nature lava down the laws or fundamental principles of all artistic voiceuse. Common-sense formulates the devices for the

study and development of these principles. Artistic tone is the result of certain conditions demanded by nature. These conditions are dependent upon form and adjustment. So far all writers and teachers agree. Form and adjustment, to be right, of course, impossible from their stand-point; imhowever, must be automatic and never the result of direct or local effort.

automatic adjustment of the organ of sound (the tbinking. larynx), approximation of the breath-bands (the false vocal cords), expansion and inflation of all the cavities (especially the ventricles of the larynx), non-interference or non-local control above the organ of sound, absolute automatic breath-control, high forward placing, added resonance of all the cavities, cheatresonance, and vitalized energy.

#### FIRST FUNDAMENTAL PRINCIPLE.

The first fundamental principle of all correct voicesinging there are always two forces at work: pressure. movements have upon the organ of sound itself, upon thetic, so must the voice: If the phrase demand terror, and realstance, or motor power and control. These securing automatic form and adjustment, and thereby two forces must prevail in the use of the voice. The the conditions of automatic breath-control at the organ whole secret of atudy is to balance these two forces. of sound. Under these conditions, as before stated, If they are not balanced absolute freedom or the re-

In the economy of nature there is but one way in this advice than we see at first glance. It is a ques-which it is possible to balance these two forces, and the breath automatically, without conscious thought tion whether a singer should actually feel the emotion that way is through or by free, flexible, vitalized bodily movements. The singer must constantly put bimself and keep himself upon a level with the tone, of it. In other words, the singer must guide his emotions wisely with his intelligence. The unintelligent emotionally. This means singing with vitalized energy the singer's position, that position which induces auto-

The trouble with American singers-and not only The trouble with American angers and his work. A singer's in American singers, but all singers, one might say—is has the sensation of breath-escape or of conscious distributions of the sensation of breath-escape or of conscious distributions. telligence finds its expression, not only in this way, that they lack action; that action which vitalizes rect effort to hold the breath. This to many is like and arouses all their energies; that peculiar move freedom from bondage. It is a revelation to all who ment which brings into evidence all the forces which nature bas given the singer, mental physical, and emo- Many great artists breathe and control in this way. To make a practical application of interpretation let tional; that which arouse the singer's sensation, the

There are two natural schools: The muscular school, their being great. whereby every movement is the result of direct, conscious local effort, which stiffens and contracts, which compels rigidity and which makes the removal of all Or does it begin with anger, and then, at the last, fall restraint impossible. The other is the school which, into tenderness and soft reproaches? This last apin order to avoid this muscular effort and rigidity, Pears to me to be the most satisfactory; but, of teaches and preaches entire relaxation. Result, decourse, it is only a personal matter. But if we look at pression of the vocal organ and the nascating of the the song from this point of view the first part must voice itself. This school practically forgets that all tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. The initial tone, good or bad, is reinforced sound. Gress the revengeful feeling of the ill-treated lover, voice is the result of tenicity of muscle, which means tone, the sound made by the vocal cords alone, would be end be so, the sound made by the vocal cords alone, would be end be so, the result of tenicity of muscle, which means tone, the sound made by the vocal cords alone, would be end be so, the result of tenicity of muscle, which means tone, the sound made by the vocal cords alone, would be a mere twang. There are two ways of reinforcing and the end be full of angulsh and, at the same time, tension without rigidity. In other words, flexible, the initial tone. First, by muscular tension or maselastic firmness.

When the two forces, pressure and resistance, are properly balanced, there is no necessity whatever for using any of the throat-muscles, hence in this way and in this way only, is it possible to remove all restraint. These flexible, vitalized bodily movements when understood, are a revelation to all who have tried to sing by direct muscular effort or by relaxation. When all restraint is thus removed, then and then only is it possible to fully develop the true natural power, the singer's sensation, the emotional power which means seif-expression. Then and then only ia it possible to idealize the tone and the voice. to develop that power and quality which is the distinguishing feature of all great singers.

It is a striking fact that a large percentage of singers, even among professionals, sing with hard, unmusical voices, even when they are artists from a musical and dramatic stand-point. But few voices are idealized, have those conditions which give them CORRECT or artiatic tone character, which raise them above the ordinary in is the result of certain con- quality, style, and beauty. The bane of the singer ia, therefore, conscious muscular effort or relaxation: two Nature incarnates or reveala God's thoughta or desires, principles which are directly opposed to natural and and not man's ideas or notions. Hence we should go scientific voice-use. This is due to the fact that singers

#### SECOND FUNDAMENTAL PRINCIPLE.

The second fundamental principle of artistic voice is automatic breathing and automatic breath-control. The singing breath should be as involuntary as unconscioua, as the vital or living breath. This, of course, is contrary to the generally-conceived idea .is, in fact, prononneed impossible by many. It is, possible from the stand-point of those who study and teach the conscious breath, the result of direct effort The conditions of tone demanded by nature are to inhale and control: another evidence of wrong

As the breath is taken so must it be used. Nature compels this. A conscious, muscular breath compela conscious, muscular control. Under these conditions it is impossible to remove restraint. A nervous breath compels nervous control or relaxation. Hence breathy, depressed tone. There is a way, however, to breathe naturally in singing by flexible, vitalized movements: movements which secure true conditions or the removal of all restraint through automatic form and adjustment, and thereby absolute automatic use is the removal of all restraint. In the act of breath-control. It is wonderful the influence these throat-muscles.

Do the thing which gives the breath and controls pand. Expand through flexible, vitalized movements, and it will be impossible to avoid a singing breath of sound. Under these conditions the singer never study conscious breathing and conscious control. even though they may not understand the principle. It is a natural condition and accounts largely for

#### THIRD FUNDAMENTAL PRINCIPLE.

The third fundamental principle of artistic voicense, from a technical stand-point, is high placing and low resonance. When all restraint is removed through right conditions, the voice comes to the front. It is its natural point of placing, its natural focus. All

cular energy: the wrong way, the prevailing way. ( ntraction and rigidity are sure to follow. The sec ond way by expansion and inflation, by the added resonance of air in the inflated cavities: the right way, as freedom, fullness, and character of tone are sure to follo Tone should be placed up and forward by the removal of all restraint, and should be reinforced or devel jed downward by the added low resonance of inflated cavitles. This can be done only through flexible, SPECIAL RENEWAL who desire to renew their vitalised movements, through that position and action which secures untomatic form and adjustment, and the true conditions of tone.

The prevailing idea is that the tone must be pushed up and forward: result, a disturbance of the two forces, pressure and resistance; in this way the organ of sound is pushed out of place and the use of throatnuseles compelled as a controlling force, which, under these conditions, become interfering nuscles. Hence freedom and beauty (of tone) are impossible. The numbed up tone may be loud, may be brilliant, but it can never be full, beautiful, soulful tone.

Tone should be placed up and forward, and built or reinforced downward by the added resonance of all the inflated cavities and of chest resonance. This can be done only through flexible vitalized movements. which develop expension and inflation instead of coutraction. High forward placing is important. It must be. But it is only one side of a great question. The other and more important side is reinforcing and building the tone down from the high point of placing SUMMER-SCHOOL for several years past to by expansion and inflation. While this is contrary to ADVERTISEMENTS. make a specialty of sumthe general view, yet it accounts for the beautiful rich tones of the few great singers we hear. This year we received a great deal, much to the satisfaction manner of reinforcing the tone can be the result only of those persons who advertised. of true conditions of tone through flexible, vitalized The months of April, May, and June are the best for movements. Why the value and importance of these that purpose, and for those three months we will make movements, these natural conditions of singing, are a special price. All those interested please write to not better understood, are not more generally used, us immediately, as the April issue goes to press on the

Many teachers are constantly trying to correct defects, wrong habits, etc., to one who overcomes previous advertisers. these errors by removing the cause. Over and against every wrong there is a right. Undo the wrong by developing the right. Both cannot be used or heard in desiring it, music for Easter. We have a very large of THE ETUDE or Theodore Presser as publisher. the same voice at the same time. Build up the right and well-selected stock of solos, duets, quartets, and to be eliminated -- Edmund J. Wucr.

[MADAME MARCHESI. MARCHESI rs. WAGNER, the Paris teacher of singing, has recently criticised Wagner's writing for the voice as follows.

completely all that still remained of the great school that there is no simpler method to be obtained. of song. For this celebrated German composer singing The other work, "First Studies in Music Biography," does not exist. The singer becomes the humble serv- by Thomas Tapper, has received unqualified indorseant of the orchestra. That which is above all to ment, as seen by the testimonials of a great many adbe deplored in that the younger composers, instead of vance subscribers. It is the only history for children considering the exigencies of the vocal instrument, that exists. We received more advance orders for this walk blindly in the feetsteps of Richard Wagner, work than for any similar work that we have ever Vocal studies are declared of no use; science has been issued. The following unsolicited testimonial we feel replaced by charlatanism. Nothing remains for us sure will be of interest to a great number of our save to pray for the coming of a new musical Mes- readers:

of song" is the school she has taught for several generations-florid song, which is now considered to be as vulgar and as stupid by mest musicians as any rancous history, as used in this book, bas been proved us you do not have to go through another party, and other kind of empty display of technic. As for the the best method for fixing dates and events in the everything is delivered to your door without any anger's having become "the humble servant of the memory. The book presents a clear and vivid picture delay. Our discounts are as low as any of the large orchestra," how about Lift Lehmann, Emil Fischer, of both men and events by showing the relative posidealers, and our equipment is of the first order. You
may be a supplied to the control of the cont Joan and Edouard de Rezake-have they ever been the tien and importance of the composers as compared can be reasonably sure of getting what you order from staves of the orchestra in Wagner's operant Do not with the other notables of history. Being finely illusuus. Our "on sale" plan is most liberal. Our cataloget, their volces and their intermental in the other notables of history. their voices and their impersonation rise above the trated, printed on good paper, and attractively bound, while not the largest, contains only the best and the biggest orchestra almost as conspicuously as a troubathe book deserves the attention of every music lover, latest. We should be pleased to send our catalogue dour's voice does above his guitar!—New York Eren- and should neet with the greatest success."



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work, we will make this offer: For \$1.85 we will re- too many. new the subscription to THE ETUDE and send either of the two volumes of "The Modern Student": a collection of study-pieces to promote technical development: interesting melodious nieces, rather than dry unattractive studies; large collections, well made and hound.

IT has been our custom mer-school advertising. Last

20th of this month.

Any who have an idea of doing summer-work will wrong effects, instead of studying to remove the cause. find that such an advertisement inserted in our only to those who are supplied with proper credentials. There are a hundred teachers to day who are trying columns under the special heads will more than pay Any agent working for us can show correspondence to train the singing voice by fighting errors, acquired them; it has been positively demonstrated by our from us. There is only one form of printed receipts

require special mention

To this is added a reply by the critic of the New York with great satisfaction by a large number of advance subscribers. Its principal point is that it begins with "Wagner, that musical Colossus, came to destroy the very first rudiments, and progresses so gradually

What Madame Marched means by the "great school receive the unqualified indorsement of the musical dealing with us. The distance counts for little as in

"The linking of music biography with contempo-

STEPHEN L. ST. JEAN.

It has been some time since we have reminded onreaders of that small and complete hand-exerciser which is so useful in preparing the hands for the piano If your hands lack the strength, suppleness, and free. dom of action which you desire, there is no way of securing it so quickly as to give the muscles a regular light gymnastic exercise such as is obtained by using the Bidwell hand-exerciser. This article is within the reach of all, and can be obtained from us. The retail

WE call attention to the announcement of our very vear, but will send them the new book, "First Studies liberal prize offer to musical writers, which will be in Music Biography," hy Thomas Tapper, the only found on page 108 of this issue. There is hardly a child's history of music that exists: a text-book of teacher or advanced student who has not gathered interest to every teacher and to every school. It is ideas on the subject of music-teaching and music-study fully illustrated. The testimonials we have received that would be valuable as the central thought of an article suitable for either of the two contests. We want all live, energetic, and interested teachers to get To those of our subscribers who do not wish this to work and send us manuscripts. We cannot have

> WE want, once again, to urge upon teachers the value of THE ETUDE as a means of increasing the interest of pupils. A very good way is for the teacher to get the pupils together once or twice a month and read together discuss and ask questions showt the important articles and the music in each icone Tittle clubs can easily be formed in this way, and we shall take pleasure in furnishing teachers with some helps toward this point. The expense will he very slight. Write to us for information about our special offer to stimulate the formation of little clubs. It will pay

In the interest of those solicitors who are working for THE ETUDE, and who are guaranteed by this house, we ask our patrons to be careful to give their orders used by all of our agents; it bears the name of this house. Beware particularly of the ordinary form of WE should be pleased to send "on sale," to anyone receipt, -"Received of," etc., -with no mention made

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We refer, in the above, of course, to our regular Two of the works published by us during January traveling salesmen; not to persons in your own city whom you know to be honest

> No doubt, most of our subscribers have noticed the popularity of the gun-metal case watches: hlack steel, polished case; durable, and beautiful in appearance. We would draw your attention to the advertisement, clsewhere, of these watches, which are given as premiums for obtaining a very few subscribers for this journal. The watches are guaranteed in every particular, and we can thoroughly recommend them.

WE are, perhaps, the largest mail-order bouse in the country. Our trade along this line is constantly inereasing. Music-teachers from the distance are hegin-"Tapper's First Studies in Music Biography' should ereasing. Aussie-teacners from the distinct and advantages in ming to realize that there are decided advantages in most cases the local dealer would have to send ahroad, and terms to any who wish them, and, while it may not be desirable to give us your entire trade, yet it is

a decided advantage to have an account with us. Teschers wishing to open accounts with us will save time if reference is sent with the first letter. We always require the reference of some responsible party before opening accounts. We prefer your former dealer, but any responsible business firm will answer. Ranks are not considered as being the best reference.

DURING the month of March we will issue the secand volume of "Selected Studies from Loeschhorn," The volume will follow the first in grading, or, better will can he taken in conjunction with Mathews's "Graded Course," Book III. The first volume of lose thorn, which appeared last month, has been well received, as attested by the many letters of testimony ne are receiving, a few of which we publish in our testimonial column. Our special offer on Volume II of Losehhorn is 20 cents. The special offer on Volume I is withdrawn, but an opportunity will be given to subscribe for hoth volumes. For 40 cents we will send, post-paid, hoth volumes. As the work is almost ready to deliver, this offer will positively be withdrawn after

THE volume of marches -- "Parlor and School Marches"-will be continued on Special Offer during March after which it will be withdrawn. The volume. of about one hundred pages, contains the best and latest Marches and Two-steps published by us. They are selected for their worth, and are alike suitable for parlor or for marching in the school-room. For exhibition purpose they will also prove quite available. Most of them can also be played on the reed-organ, there will have to be played an octave lower) all can be used on the organ. The volume is gotten up artistically, and should not he classed with cheap 50-cent volumes. Our special offer on this work during March is 35 cents, post paid. Send in your order now, or you will surely be too late.

THE new works that we have recently put on the market are all of the most practical order. All fill a niche in our educational structure. The work by Thomas Tapper, "First Studies in Music Biography," is an introduction to musical history which is of value to every student, young or old. "First Steps in Piano-Playing" is the very first book placed in the bands of the student. It is interesting, modern, and moderate in price. It can safely be adopted as a text-book. Try in Musical Theory," by O. R. Skinner, is another book of the elementary order. It is a guide to true musicianship. If all pupils study this book faithfully they all gain a knowledge of the structure of music that ill throw a light over everything in music. The mere equirements set forth in the work are enough to set to serious study. This work can be used in consection with the regular study. In the advenced work by Mr. H. A. Clarke, "Counterpoint," we have a textook for higher music-study. This work is the result of twenty-five years of teaching counterpoint in the University of Pennsylvania. Any of these works we the lensely to the pennsylvania. Any of these works we the United States to trade with shall be pleased to send to our patrons on examination, subject to return.

lt should be noted that THE ETUDE depends on its support from subscribers; hence our liberal list of premiums for getting up clubs. We have lately rerised our Premium List, which will be sent to anyone application. Almost any musical article can be Frocured as a premium. There is scarcely a subscriber but can, by a little effort, send a few others. Rememthat if only three new subscribers are sent in four own will be free or renewed one year. We also give liberal cash deductions for one or more sub-Tou not only get a deduction, but an addimal premium is allowed those getting up the club. this is set forth in our pamphlet, which you should

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and by a little alteration (a few passages bere and IN "KINDERGARTEN MUSIC BUILDING" THE child's love for music is awakened. He learns of the fundamental principles in the most attractive and natural way. He learns what music is and how to work with the materials which make music. that music is a language to which he is taught to listen intelligently. Above all, he learns of the inner meaning of music, and that he can have true identity. "Kindergarten Music-Building" is not only a prep tion for music, but it is the beginning of music, and it is most essential that every child study it.

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WE WOULD CALL ATTENTION TO THE ADVERtisement of the Bureau of University Travel, of t when you receive your next new pupil. "First Year Itbaca, N. Y., in another column, which contains an announcement of great interest to musicians. Professor Dickinson's connection with the management is a guarantee of the success of the enterprise.

I have received the work on theory, and find it to be entirely satisfactory, and shall find it very helpful, both to myself and pupils.

Mrs. C. A. Pratt.

After examining "First Yea: in Theory," by O. R. Skinner, I find it to be an excellent work for the purpose for which it is intended.

LOUIS J. DIEMER.

"First Steps in Pianoforte Playing" is a coneise, scientific instruction-book, with lofty ideas on every page. Please send another copy.

E. Bonn.

I have received Dr. Clarke's work on "Counterpoint." Its high degree of excellence is exactly what might be expected from the pen of that artist and scholar.

have received "First Steps in Pianoforte-Study," and like the book very nuch especially the duct work, which develops so well the sense of rhythm, and the presentation of the minor scales, which are so often given in most confusing fashion.

The Reward Cards you sent me were beautiful, and ny own choice could not have been better as my pupils had studied lives and works of those sa Mrs. W. M. Kissam.

I am a reader of THE ETUDE, and like it very much consider it the best musical journal that is published Every number repays me more than I can estimate. Success to THE ETUDE!

I wish to thank you for the prompt and kind attention in sending me the premiums I selected. I am more than pleased with the music. It has confirmed my faith in all your "Publisher's Notes."

MISS CLARA L. UNVERZAGT. I have just received the book "First Studies in Music Biography," by Thomas Tapper. I consider it a most excellent work, and just the thing I have wanted for my class in musical history and biography

HARRY C. HARPER.

The "First Steps in Pianoforte-Study" is clear and carefully edited. The tunefulness of the selections is one of its best features. A bright and pretty exercise is far more easily learned than a dull one, and may be

Your "First Steps in Pianoforte-Study" will surely win its way. Space hardly permits the briefest men-tion of its many admirable features. Let one sufficethe chorals and hymn-tunes. When teachers remember the dismal failure of punils quite advanced, when airs religioso were up for discussion, they must forever bless the publisher for the happy thought which offers in this volume some drill along this line. H. P. DUFFELL

I have received the "First Year in Theory." by O. R. Skinner. This unique little hook should be in the household of every ambitious musical student. I find it contains more foundation respecting the nature of music than was found heretofore in American methods In this respect this little treasure surpasses others

"First Studies in Music Biography," by Thomas Papper, is received, and I am greatly pleased with it. We have had too much method and too little rea of the masters of the art. Miss J. M. Gilliss.

I have received the work on "Counterpoint," strict and free, hy H. A. Clarke. I am very favorably im-pressed with it. The clearness in which the rules of every earnest student of music. JOSEPH S Kos

"First Steps in Pianoforte-Study" has been received and I am very much charmed with it. It presents every step in quite an interesting style. The secret of success with a young pupil is to keep him inter ested; so I think this book will be of great assistance to me.

MRS. T. C. ROWE.

"First Studies in Music Biography," by Tapper, is received. I have carefully looked it over, and like it very much. I have quite a nice little musical libra made up mostly from your advance offers, and have nade up mostly from your addition for never been disappointed in any book I received from your bours.

T. H. HOLLAND.

We have received Tapper's "First Studies in Music Biography," and are well satisfied with the book. There is not a dry page in it. It makes music a factor in history by associating the authors with other his torical characters, and makes it a necessary factor in education.

Mrs. L. G. McAndnew.

I have carefully read the book "First Lessons In Music Biography," by Thomas Tapper, and would say that it is written with a ripe knowledge and thorough msic biography. It is an up-to date book.

We have organized a small class for music-study in our little northwestern Ohio town. We shall call it "The ETUDE CLASS," because we have been inspired to study music from its beginning by the many fine articles published from time to time in THE LTUDE. Personally, it has done more for me in keeping up my musical interest and knowledge than any other he

I find THE ETUDE an invaluable help. Your edi torials and different music departments contained the organ and piano departments, and, since it has been such a great help to me, I shall endeavor to in-crease its circulation by getting my friends to sul-

scribe for It when opportunity offers. A S KEAST.

Having examined your "First Steps in Pianoforte-Study" thoroughly and compared it with other meth-ods, I am willing to say that it is just what we need for small children and beginners in music. I shall adopt this book for my kindergarten pupils. One point that pleased mc most is the placing of plane solos at certain points in the work. It is a great help THE Ashtabula, O., Oratorio Society gave Rossini's "Stabat Mater" last month. Mr. W. H. Luethi is the

TEE Buffalo Trio Club-Mr. Jaroslaw de Zielinski, pinnist and director; Mr. George A. Goold, violinist; Mr. T. Amesbury Goold, 'cellist gave their first conar T. Amesbury Goold, Cellia: gave Ineit rist con-cert of this season, January 9th, assisted by Mr. Robert Barton, tenor. The principal numbers of the program-were Goldmark's "Trio in O-minor," opus 33, and Smetana's in 6 minor, opus 15. Mr. Zielinski also gave a recital at Olean, N. Y., January 15th.

A MILITARY concert band department, under the di-rection of Mr. Herman Bellstedt, has been added to the Cincinnati Auditorium School of Music.

the tinennati Auditorium senson of audit.

[withe playing tests before Mr. Carl Faelten and faculty of the Faelten Pianoforte School, Boston, 272 pupils took part, 262 playing their pieces from memory; Included in the list were 28 sonatas, 7 suites, and

Two of Mr. Herve D. Wilkins's pupils, Misses Blanche and Ruby Powell, gave a piano and song re-cital in Mr. Wilkins's studio, at Rochester, N. Y.,

Ma. Anel R. Taylos arranged an interesting musi-cale, which was given in College Hall, Bordentown, N. J., December 21st.

PROF. H. C. MACDOUOALL, of Wellesley College, is making quite a feature of the music for the Sabbath

MR. FRANKLIN SONNAKOLB, of New York, gave a well arranged plano recital in the Carmel Presbyterian Church, Edge Hill, Pa., January 8th.

We have received the musical service leaflet of the Church of St. John the Evangelist, St. Paul, Minn., of which Mr. George H. Fairclough was appointed or-

MR. A. D. Bodrons, of the Augustana Conservatory Rock island, Ill., gave a well-selected organ recital last

THE program for the first public concert of the Manuscript Society of New York, for the season, given in Mendelssohn Hall, January 19th, had a number of novelties. A full orchestra was used.

MR. E. R. KRORGER'S second lecture-recital was given in the Odeon, St. Louis, January 9th. Beethoven was the subject. Movements from sonatas opus 2, No. 1; opus 31, No. 3; and opus 101 were played.

EDWARD BAXTER PERRY returned to Boston for the holidays after a tour of forty-five concerts and recitals in the Western States. He started the first of January in the velocity of according to state the grat of annuary on a Southern tour of seven weeks, to be followed by a trip in the New England and Middle States. Mr. Perry will fill a hundred and five engagements between October 17th and the first of April, which is the largest number of concests ever played by any planist in the

DR. HENRY G. HANCHETT's analytical lecture re-citals are a feature of the musical work of the Brook-lya Institute. Directors of music achools find these recitals helpful to their work.

Miss Edith Lynwood Winn, a frequent contributor SCHOOL to THE ETUDE, is now violin teacher at Dean Academy and Laself Seminary, near Boston, Mass. Miss Winn is meeting success with her fecture-recitals.

MR. PERLEE V. JERVIS, whose name is familiar to ETUDE readers, has re-entered the concert field. He has filled several important engagements in Brooklyn and New York recently.

MAX AND ANNA CLARK, children of Mr. Frederick Horace Clark, of Chicago, are attracting attention as concert-givers. They received high praise from Paderewski last year, when they played before him.

THE School of Music of Gustavus Adolphus College, St. Peter, Minn., reports a gratifying growth. A number of new instruments have been purchased to supply

MR. AND MRS. A. J. GOODRICH have located in New York City, and will give special attention to instruc-tion in all branches of musical theory.

Mrss MARY HALLOCK, of Philadelphia, was the soloist at the concert arranged by Prof. Charles S. Skilton at the Trenton State Normal School, Trenton, N. J., January 10, 1901.

MISSES FLORENCE LEONARD AND LOUISA M. Hop-MINESS PLORENCE LEONARD AND LOURISM M. HOY-KINB have made quite a success of their fasturday morning converta for young people. These concerts are intended to help toward preparing persons to listen intelligently to music. This month Mr. H. E. Krebbiel, will review the study of instruments and speak of the orchestra, the various instruments being shoven and register sensited use made absire rule and typical musical examples being played.



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## The Teachers' Round Table.

HABIT, THE SECRET OF SUCCESS.

THE great secret of success in technical or other practice lies in the total and absolute concentration of thought upon the work to be accomplished. In the case of the physical and table exercises outlined last month this fact should be especially noticeable. Habit is really a second nature, or, as the Duke of Wellington once put it, it is "ten times nature." The sole reason for the use of these exercises is that the correct control of the various muscles involved in piano-playing and the proper attitude and physical conditions pressarily involved shall become fixed matters of habit before the attention of the student may be distracted by the musical side of the art.

It is suggested that during this month the results of the concentration of mind upon even the smallest details of these exercises be carefully observed. The broad grasp of many details that is so noticeable in the work of a finished artist is acquired by perfecting one item after another.

#### PHYSICAL AND TABLE EXERCISES.

WITHIN the past few years many improvements have been made in elementary piano-teaching, particularly in its technical side. It is now the custom with many progressive teachers, before approaching the keyboard with the pupil and in addition to the usual rudimentary instruction, to endeavor to train the arms, hands, and fingers, and to cultivate certain habits of mind- and of nerve- control. In the first place, various physical exercises are used to cultivate relaxation and muscular control. Properly and intelligently used these have proved of incalculable advantage. In the training of the hand and fingers tablework has been brought into use, with highly-satisfactory results. The main idea in this is to cultivate the correct position of the hand and the proper action of the fingers before doing any keyboard-work whatseever, the advantage claimed being that, the desired position and action of the hand and fingers having been obtained, the mind of the pupil is not diverted from the necessary succeeding steps, the fingers are ready to do their work properly and intelligently, both teacher and pupil are saved much vexation, time has been saved, and no bad habits of technic are to be eliminated, because none can have been formed. -Preston Ware Orem.

### MORE SUGGESTIONS FOR THE REPERTOIRE.

Apropos of Miss Amy Fay's article in the February ETEDE, in which she says: "Schubert is less satisfactory for concert purposes, and he is better in the Liszt transcriptions than in his own original form." I will augment this statement by another: So is Liszt better in his transcriptions, not only of Schubert's melodies, but also of the songs and dances of the Puszta, than he is in most of his own original compositions.

Those wonderful rhapsodies of his are nothing more than spirited compilations of the folk-songs and dances of the Magyar. The temperament of the Slav, as expressed in his music, is new, electrifying, and startling to the ear of the Teuton and Anglo-Saxon. There lies the mystery.

As for Schubert's "Impromptu in F-minor,"—one of Clara Schumann's "crack pieces,"—there are two "Im-Promptus in F-minor" by Schubert, of entirely different character; and it would be difficult to say which is the most effective "if well-enough played." To me there has always been a great deal more in Schubert's plane-compositions than seems to be conceded by most People. The "Fantaisie in G" can be made equally

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The Bureau of University Travel, already well known to the cultured public for its unique system of travel and its Special Art Tours, offers for the coming season a

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The party will sail Wednesday, June 19, and will take a comprehensive tour including England. Paris, the Rhine, Switzerland, Italy, Germany and the Netherlands. The chief musical attractions are arranged to come in the latter part of the tour, thus giving opportunity for a course of lectures in preparation for them. The bureau has secured the services of

#### PROFESSOR EDWARD DICKINSON

of the Oberlin Conservatory of Music as special lecturer for this tour. Professor Dickinson is already well known to the readers of this journal as one of the ablest lecturers and writers on music in the country. He has devoted special attention to the particular music which will be prominent in the program of the summer.

#### THE BAYREUTH FESTIVAL

will be visited in August. There will be opportunity to attend the opera and important concerts in various cities of Europe. Special attention will be given to the High Mass of the Roman Catholic Church. There will also be opportunity to visit, toward the close of the trip,

#### THE THREE CHOIRS FESTIVAL

which is held this year at Gloucester, Eugland. Careful attention will be given to all the usual interests of travel, especially art, under the guidance of an exceptionally competent conductor. The price will be moderate. For full particulars address

BUREAU OF UNIVERSITY TRAVEL, ITHACA, N. Y.

effective as the great "Wanderer Fantaisie." I take the finale in alla breve measure.

Then there are several of the "Impromptua"-espe cially the first one, in C-mlnor, which begins with a timid solo voice, followed by the full choir, etc. Alas, so much really good music seems to be passed by in the effort to get things effective for so-called concert

I would certainly count some of Schubert's sonata movements into the effective class, if I were out for "concertizing." There are the two unique ones in A minor and the great one ln D-major. Their technical requirements are entirely different and worthy of a good musician pianlst who can grasp the symphonic nature of such works. - F. J. Zeisberg.

#### AN IDEAL PUPIL.

JUST a happy, smiling-faced little miss of scarce fifteen years. She has a healthy body and a healthy mentality. She has had two years of High-School and stands well in her classes. She loves her books. Latin seems hard, but she really wants to know it, and would scorn the suggestion of giving up a study "just because it is hard." She has faith in herself, as a amart girl has a laudable right to have. She has alyearly come to a realization of the fact that, the more difficult the subject, the more credit there is to be carned in the conquering of it. She seems permeated with a spirit of filial loyalty and sense of responsibility to affectionate parents and friends, that brooks no possibility of failure through neglect or lack of attention to duty. Her parents are not likely to be caused main or mortification over failures on her part from such a cause.

In her music study it is her delight to gain every possible advantage from conversations when I am endeavoring to impress upon her mind the foundationfacts of musical theory, history, etc. With hearty and cheerful promptness and a display of concentration and purity of purpose beyond her years, she sets to work obediently when bid to master the details of the different m thods of counting, maintenance of elevated position of the outside of the hand, quiet and slanted arm-positions, slow-but high-finger-action, ete., in scale work. In studying an etnde or Bach "invention," she begins by playing one measure over separately and slowly, then closing the book repeats the passage ten times, without notes, in order to memorize every little detail of execution, rhythm, or touch. Then the other hand is trained in the same manuer, after which the passage is taken both together, with the same care and precision. After the next measure is worked up in the same thorough manner the two measures are played a number of times, consecutively. before passing on to the third etc. When she has reached the end of the piece by this thorough and painsts king method, she is able to play any measure in it when requested by number to do so, and without the aid of noten; or can write out the difficult

He w limitiess is the promise of worthy and respectable attainment to be found in one of so lovely a personality! A sacrifice seems not such to parents, when made for a child like this. How I love to take her to the opera,-"Robin Hood," for instance, if no

She has read "Ivanhoe" and English history. Her eyes are all aglow with happiness and interest, while awaiting the rise of the curtain, as I tell her that "Robin Hood" is the most successful opera ever written by an American. "What is the composer's name!" she asks. And another time it is "Il Trovatore," She wants to know all about Verdi. "Was he one of the greatest of composers? Was Flotow as great a composer of opera as Verdi?" The lesson-day of such a pupil is a happy day for the teacher. A few such purpils (and they are rather few) might not always make the whole life happy for a pianoforte-teacher, but in certain sundry cases it ought to go far, far, toward it. The entisfaction of teaching one little bird like this is an exquisite pleasure. Imagine the rapture additional that might ensue in the experience of teaching s whole summer of them!-E. F. Beal.

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NOTICE.-We repeat again that to insure answers NORE —We repeat again that to insure answers to queries the full name and address of the inquirer should be on the letter, not for publication, but for private reply in case the query is not suitable for the column. We have inquiries from an "Anxious Parent" and "E. C.," to which no reply can be given until we

H. P.-Hi there is no metronome-mark to a composi-II. F.—II there is no metronome-mark to a composi-tion, you must be guided by the character of the piece and by the tempo direction, such as andante, moderato. allegro, virace, etc., to the time-signature, to the prinallego, strates, etc., to the three-signature, to the pan-cian hythm. For example, in a piece marked an-sante, if the time be "\", and eighth notes predominate in the principal theme the general movement would be shower than than if the theme contained quarter zots principally. In marches in "\", time you will find considerable variation. Some will have dotted eighths cossiderable variation. Some will have dotted eighths and sixtenths as a part of the leading rhythm; others will contain principally quarter notes; still others, as some of Sousa's, half notes. In the latter case the half note is really the unit of movement, in the others the quarter note. In a piece in °/, time marked and some, the term reters to the relative succession of the units of time-measurement; in this case the dotted parter, which gets one beat, and not the eighth note, which receives but a part of a beat. The accents are nexually the determining factor. Lussey's work on Mustal Expression," in the Novello "Primers," has some useful information on this and kindred subjects.

G. B .- Some horn and trombone players have been able to produce several tones of different pitch at the brating column of air divides into segments owing to braung column of air divides into segments owing to the shape of the lips, causing not only the sounding of a note corresponding to the full length of the air-column, but also to the separate segments. For fuller information in regard to this property of vibrating airlumns, consult a book on musical acoustics, such as e "Student's Helmholtz." Public and school libraries sually contain scientific books containing chapters on

M. P.—When the tenor and bass have the same note M.P.—When the tenor and bass have the same note un the staff the pitch will be the same (that is, if sth parts are written in the bass cleft). If the tenor should be in the Gelef, the actual sound will be an actual some than would be the case if sung by a superior of the control of the cont e bass staff, but both will sing the same pitch, the difference of the octave being only to the eye.

M. A. S.—The natural minor scale is usually taught at theory because it gives the basis of the other minor cales, and because it is, historically speaking, the original minor scale. The harmonic minor is much used in modern music, the melodic minor-occurring in middles and to melodies and in ornamental passages.

M. T. C .- 1. A sharp, flat, or other accidental affects of the accidental continues. The actual practice of omposers is to write in a natural in a measure followa chromate alteration as matter of precaution.

The reason why two half-steps are the reason which are the reaso blumes of the helf-step in contrast. But we do not sed so many of them, hence two half-steps and four bles steps. There are well-skeep with the music, is position and number of schele known to music, in the step of the step of the step of the step is the step of the ste section and eight degrees as the most useful. This has see called the major scale because of the major or major third between the first and third notes; the major or meller third between the first and third notes of its seale.

3. The first damp falls on F because that note must nixed in the scale of G. So B must be flatted to extraord to the major scale pattern when commenced as when the major scale pattern when commenced as work as when as they are a music of paramony consults a work as a theory of music of paramony

a the relation of the tetrachords.

 $\stackrel{W}{W}$  D. C.-1. When a measure is marked piano or  $t_{eff}$ , the effect lasts until a new direction is given;

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that is, if the composer has been careful to give full indications. While it usually does last, this rule must not be construed as to mean that it lasts without shading a little softer or louder.

A grouped marked as a triplet, three eighths, should not be played as an eighth and two sixteenths. 3. The "Romantic School" includes music written to 3. The "Homantic School" includes music written to develop a mood or a picture, to bring out the expres-sional qualities of music rather than the merely musi-cal possibilities of a theme; it is emotional rather than intellectual, based on melodic rather than the music development. Compare the Schumann "Tradimerel" with a Clementi sonatina or a Haydn sonata.

4. There is no clear explanation of the origin of the term "rag-time" as applied to the peculiar syncopated effects in music. Various persons claim to have been the first to use the term. The honor is a very doubtful

5. If the movement of a piece is too rapid to admit of a trill in thirty seconds, it is permissible to use

6. You can simulate the effect of a strong accent on a reed organ by raising the hands briskly from the keys after the notes have sounded.

A. M. B.—1. It is largely the enstom in this country to play the works of Bach, sepecially the fugues, at too high a rate of speed. By so doing much of the contrapuntal beauty is destroyed and the whole effect is blurred and unsatisfactory. The fugues should be played at a moderate tempo, with a full round tone and with a due regard for the leading of the voice-

parts.

2. By one who has already developed a good technic and a thorough musical understanding, Bach may be studied without a master, but hard study and careful practice will be necessary and a study of theory, espe-

cially of counterpoint, is recommended.

In connection with these answers, the article by Emil Liebling, in the November ETUDE, should prove

S. M. P.-No matter whether a chair or stool be S. M. P.—No matter whether a chair or stool of used in pina-practice, the wrist, in finger-work, should not be allowed to sag toward the elbow. It should always be held loosely, although invariably under per-fect control. No hard and fast rule can be prescribed in this matter. Most concert-players use a chair, thus In this matter. Most concert-players use a chair, thus bringing the arm quite low and bringing the player close to the keyboard, when necessary. Greater ease and security are claimed for this. In the case of young children and others below the average height, the use of a chair, unless it be specially made and much higher than the ordinary, seems to be ont of the ques-

E. P. S.-1. By a double-jointed thumb is usually meant a thumb-joint the surrounding ligaments of which are more elastic than is usually the condition, or when the muscular development about that portion of the hand is uncertain.

To make the thumb-joint to curve outwardly is the not effective way to prevent or correct its bending in, and for that every single time the thumb is allowed to waver is hopelessly preventive. Hold the thumb bent, joint curving out, and maintain it so against some pressure brought to bear against 11 to straighten it for a muscular exercise.

the most original characteristic of the Leschetizky school is, beyond doubt, the great originality of the personality of Leschetizky himself, which has made him formulate numberless little practical ways, some-times different for every piece, by which his pupils' playing could be made more vivid and still true to all canons of good art. Technically, perhaps, the most original point of his school is his insistence on having the finger press the key down as far as it will go in piano as well as forte passages, pressing the key down slower when it is to give out less volume and more nly when more tone is wanted. This holds good in rapid forte playing, Its exception is in soft rapid playing.
In other words, our modern pianos should never be

THE earnest study of the masterpieces of art which have already stood the test of time is one of the most the tracing out of musical thought-germs, and the study of workmanship displayed in the extension and crystallization of these materials into themes and sentences, the formation into designs and patterns in actraces, the formation into designs and patterns in ac-ordance with the though-taggetions arising from the inspection of these primary formations, and the selec-tion and assortment of the ideas so shaped and gath-ered together.—E. H. Turpin.

3284. Evans, Geo. Marks. A Rose at Last. Grade III.

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Beloved Star. Grade II.....

This is a love song of much healthy warmth and expression. The melody is good and the harmonization onlise interesting

A. M. B.-1. It is largely the enstom in this country 3257. Orem, P. W. A Lost Heart (Low Voice in D). Grade III........ This little rong is a vertiable gem. It is of an arch and playful expression. The accompaniment has a drone base with a continuous fifth and a chromatic grace-note. It would be admirable for an encore soug, especially for a lady aliquer.

> 3258, Smith, Oliver H. P. Bashfulness. Grade III.
>
> This is a simple little love song of a graceful and pleasing character. The title will make it a favorite with teachers who seek character in their pupils'

3259. Harvey, R. Geddes. The Daisy's
Answer. Grade II......

A dainty little song with a taking meledy, nicely
barmonized. Another good encore number.

3260. Orem, Preston Ware. A Lost Heart. Song for Medium Voice. Grade III..... A good encore song, an attractive melody, and a pleasing text. It will afford useful drill in teaching a light graceful style in singing, being full of grace-ful little surgises.

3261. Mallary, R. De Witt. The Bird's Lullaby. Grade II..... This little song belongs to the charming genre of the cradle song. It is tastefully and agreeably set.

3262. Sorrentino, Eugenio. Mine, Still
Mine. Grade III.

A rather impassioned love song, and susceptible of
some climax; servicable as a teaching piece or for a
good voice as a recital number.

3263. Sorrentino Eugenio. Thy Love. True Heart. Grade III.... True Heart. Grate 11...
This is a sweet and genile song, dealing with the idea of constancy in love. The poetic text and the tones are well fitted. Like the same special way well adapted for the singer's use and has good climax.

3265. Field, J. Matthias. Ma Belle, Mignon (Vocal Duet). Grade III... A pleasing, needlous due to constituing largely of thirds and sixths. It can be sung either by soprano and alto or by tener and metzo-opprano. It has latter case the male volce should take the metody, which will then sound an octave lover. Thus the intervals will be inverted but not spread too wide.

3266. Wolcott, J. Truman. In the Organ Loft (Sacred Song). Grade IV....... A very impressive song, the words and treatment of which anggest Snllivan's "Lost Chord." It should prove a popular number for organ recitals.

3346, 3347. Loeschhorn, A. Selected Pianoforte Studies. Grades II-V. 

3352. Behr, F. Op. 575, No. 3. Child's Belli, R. Op. Grade I...

Play. Grade I...

Both are intended for use among the first pleoes, carefully fingered and edited for teaching purposes.

3285. Armstrong, W. D. Tell Me, Dearest Maiden. For Medium Voice. Grade III

A fine little song, especially adapted for use as one of a group of songs, or for encore purposes. It is dainly in design and finished in style, the work of a skilled song composer.

THEO. RESSER, 3287. Pessard, Emile. Farewell. For Medium Voice. Grade III. A little song with all the dainty charm of the best French chancen. It will be found useful for a recital or concert program, either for use with a group of songs or for an eucore.

3332. Read, Edward M. Cloister Bells. 

3300. Webb, F. R. Op. 98, No. 1. Merry Moments. Folks. Grade III.......
A very pleasing polks of moderate difficulty. Being well fingered it makes a happy number for the progressive pupil, as it abounds with melody.

3301. Webb, F. R. Op. 98, No. 2. Hurrah!
Hurrah! March. Grade III......
The march and two-step is now at the height of popularity. This one possesses a brightness and vigor that commends itself. It ates the feet in motion and

3302. Howe, E. Raymond. Orpheus March. Grade III.

In this we find a more pretentious number than the above. A breadth and body of a triumphal march. The left band is well supplied with passages in octaves. In the right, chord-grasps and octaves give a character and figuity to the composition.

3303. Howe, E. Raymond. Cupid's Cap-ture. Gayotte. Grade III..... Adainy little moreau in gavotte measure; lightness of touch is necessary to illustrate the fitting of the little God of Love as he endeavors to escape—a hopeless task, as the finale shows in firm chords in strict time. 30

3337. Engelmann, H. Op. 453. Ring Out the Old, Ring in the New! Four Hands. Grade III.....

A descriptive sketch of the passing of the last century, the exit of which is accompanied by twelve strokes of the bell. The entrance of the new is acclaimed by a fanfare followed by a joyous theme in direct contrast to the opening of the work which prepares the mind by a descriptive passage in adagio with a farewell theme in the bass.

25 3349. Wolff, Bernhard. Joyful Return. Grade II.....

An excellent work for the development of the hands in playing thirds and slxths. It also presents material for agillty in the left hand. Much benefit may be derived from the many examples of wrist

3329. Reinhold, Hugo. Op. 28, No. 3. Impromptu. Grade VII..... 40

A very fine example of the style of this composer. The prevailing key is C-sharp minor with a middle section in D-fist major, the tirts section consisting largely of rapid running work in sixteenths, while the middle section consists of a flow ing legato medoy in chords accompanied by arpeggios of the left hand.

3335. Fanchetti, G. I Think of Thee. 40 Grade III.....

A very pretty air de ballet in the modern French style; a waltz movement in tempo rubsto, contrast-ing with a more rapid staccato theme, while the whole is finished off with a lively coda.

3334. Wachs, Paul. Ballet Mignon.

A brilliant and highly effective salon piece. The principal theme is an allegratto movement in alter-nate legato and staccato, with rapid groups of thirty-second notes. The middle section is based on light arreggio and staccato ohord work with occasional trilia.

3350. Merkel, G. Op. 81, No. 4. Butter-fly. Grade III.....

A standard teaching piece by a eterling composer, a melodious § theme in D major accompanied by extended arpergios, largely assigned to the left hand, but occasionally taken up by the right. A good recitai

3344. Liszt-Schubert. My Sweet Repose. Grade VIII.....

A very fine edition of this besutiful transcription, oarefully edited and fingered. The them is there times, each with a more time, each with a continue of the continue of th

3354. Faber, H. F. Tarantella in C Major. Grade V......

A hrilliant and taking example of this popular form of pianoforte composition in C major and related keys. It lies nicely under the figurer and will amply repay a little careful practice. It should prove acceptable to both teacher and pupil.

